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ABSTRACT

Based on a workshop for theatre department chairs, guidance on administrative and departmental responsibilities are provided in the following chapters: (1) "Chairs and Deans: Working Together" (J. Robert Wills); (2) "Faculty Evaluation" (Patti P. Gillespie); (3) "Evaluation for Promotion and Tenure" (James M. Symons); (4) "Production Program Administration" (Paul Antonie Distler); (5) "Academic Planning" (Jon Whitmore); and (6) "Budgets and Box Office Management" (Vincent L. Angotti). References and suggested readings are provided at the end of each chapter. (KM)

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HANDBOOK FOR THEATRE DEPARTMENT CHAIRS

Edited by Jon Whitmore

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HANDBOOK FOR THEATRE DEPARTMENT CHAIRS

Edited by

Jon Whitmore

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TO MY MOTHER AND FATHER

FOR JENNIFER, IAN, AND BRUNO II

Preface

A workshop for theatre department chairs was held at the first annual Association for Theatre in Higher Education Conference in Chicago (August 1987). The workshop was sponsored by the newly created Council of Theatre Chairs and Deans (formerly the Chief Administrators Program of the now-defunct American Theatre Association). The workshop was deemed a success by those who participated. The Council of Theatre Chairs and Deans decided that it could provide an important service by recording the presentations from the first workshop.

Because the Association for Communication Administration (ACA) became affiliated with the Association for Theatre in Higher Education (ATHE) at the conference, and because of ACA's long-standing interest and track record in publishing how-to articles on communication and theatre administration in its popular *ACA Bulletin*, a natural marriage was made to co-sponsor this book.

I am grateful to the five theatre department chairs and academic deans who took the time to write, rewrite, or expand their original workshop presentations for inclusion in this book. The results of their efforts should be of great benefit to current and future theatre department chairs who will have occasion to read their words. Experience is often the best teacher. This book is intended to collect some of that experience and pass it on to future administrators in the hope that they will make fewer mistakes and attain greater achievements than those who have gone before.

I would like to thank my colleagues at the State University of New York at Buffalo for their advice, help, and assistance. Diane Marlinski, the Dean's office secretary, has been a jewel. Her ability to manipulate WordPerfect 4.2 in preparing the manuscript has been exemplary. Mary Warrener, David Willbern, John Dings, and Leslie Walker supplied thoughtful editorial assistance, for which I am most grateful. Kathleen Howell helped guide the work of her student, Lisa Haney, in developing the *Handbook* cover design and illustration. Bruce Jackson provided expert help in teaching us about font composition.

Finally, I wish to thank my wife Jennifer for her patience and encouragement, and to acknowledge the support of the Association for Communication Administration and its Executive Director, Robert Hall. Without ACA's dedication to improving administration in communication and theatre programs throughout the country, this book would only be an idea in my mind.

Jon Whitmore
State University of New York at Buffalo
June, 1988

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Introduction

The heart, soul, and intellectual core of all institutions of higher education lie in their academic departments. Even with a growing interest in interdisciplinary research and study, the academic department remains the bedrock of academic life. Faculty find their home in a department. Students major in a discipline which is defined by the curriculum of a given department. Promotion and tenure cases are initiated by a department. Academic plans are ultimately carried out by the faculty and staff of a department. In short, very little if anything academically substantive gets done outside of the parameters of the academic department. Put another way: the academic department is where the action takes place.

Given this premise, it follows that leadership in the academic department is of crucial importance to the long range health and well-being of all higher education institutions. Several years ago, while addressing an audience of communication and theatre administrators, I suggested that a dean could only be as successful as his or her weakest department chair. The longer I remain an academic administrator, the more I find that statement to be true. Without highly effective leadership and management at the departmental level, programs, curricula, faculty, and students are wont to flounder about aimlessly, or worse yet, self-destructively.

Most departments operate under circumstances calling for a delicate balance between faculty members of differing, and often strong, ideological polarities; resources that are not plentiful enough to satisfy all legitimate demands; graduate and undergraduate programs that require very different and often competing energies and expectations; scholarly and creative activity requirements that compete with teaching assignments for faculty time; and outreach activities which interfere with curricular objectives. The department chair is asked to juggle all of these competing and often incompatible issues, while overseeing such day-to-day managerial tasks as budget preparation and expenditure monitoring, class scheduling, faculty and student recruitment, curricular review, planning, fund raising, and faculty development.

It is little wonder that chairs turn over at a rapid rate. Three to five-year terms are fairly standard. At many institutions the chair's position rotates among a few senior members of a department, with little or no interest by anyone in filling the position on a long-term basis. Estimates are that between 20% and 30% of all theatre department chairs turn over in any given year. Since *THEatre CAPLIST*[1] has identified 1,674 theatre programs in colleges, universities, and professional theatre organizations in the United States, it is reasonable to assume that between 300 and 500 new chairs are inducted into the elite group of chief administrators of theatre programs in any given year. Hence the need for this book.

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[1] Angotti, Patricia and Vincent, eds. *THEatre CAPLIST; THEatre SERVICE,* P.O. Box 15282, Evansville, IN 47716.

But why a book for theatre chairs only? After all, there exists an excellent book on the art of managing the department by Allan Tucker titled: *Chairing the Academic Department: Leadership Among Peers.* The answer lies in the specific and unique duties which are required of a theatre chair which never become considerations for the vast majority of academic department chairs. Theatre chairs must confront many unique issues, including: how to evaluate creative achievement, how to select and organize a production program, how to market performances, how to assign faculty time to cover both academic coursework and production programing, how to recruit students through an audition/portfolio review process, how to manage a box office, and how to achieve appropriate recognition for a professional training program or an extra curricular production program.

While Tucker's book is excellent, and I recommend it highly to anyone contemplating becoming a chair, it does not address the unique demands placed on the theatre chair. This *Handbook* is intended to fill the gap left by Tucker's book by providing practical, how-to examples and advice on the following areas, presented as separate chapters: working with your dean, faculty evaluation, promotion and tenure evaluation, production program management, academic planning, and budget and box office management.

Obviously, the subjects covered in this *Handbook* do not exhaust all of the issues that will confront the new department chair during his or her tenure in the position. However, it does provide solid advice on how to solve some of the major problems that loom on the horizon. The most important tasks confronting the theatre chair are addressed here. Other areas of interest and concern which need further amplification include: recruitment, departmental organization, faculty development, production team building, curriculum integration and development, fund raising, and accreditation. The Council of Theatre Chairs and Deans plans to expand this *Handbook* at a future date to include a discussion of these important issues.

1

Chairs and Deans: Working Together

J. Robert Wills

J. Robert Wills is Professor of Theatre, holder of the Effie Marie Cain Regents Chair in Fine Arts, and Dean of the College of Fine Arts at The University of Texas at Austin. He has also served as Director of Theatre at Wittenberg University; Chairman, and Director of Graduate Studies, Department of Theatre, and Dean, College of Fine Arts, at the University of Kentucky. He is Past President of the Association for Communication Administration and the University and College Theatre Association.

Departmental chairpersons live daily in a precarious balance. It seems to go with the territory. On the one hand, they must be strong, devoted, and articulate advocates for faculty, staff, students, and programs. On the other hand, they must be responsive to university or college goals, priorities, policies, and procedures. The demands represented by these dual responsibilities are not necessarily compatible. Simply put, the chair faces faculty and students on one side, the dean, provost, and president on the other. While being defenders of the faculty and their ideas, chairs are also institutional officers: they must look both directions at any given time in order to know how best to act. Put another way, chairs must at times lead, and they must at times follow, which, if it can be any comfort, is precisely the same dilemma faced by deans—and by all middle level managers in higher education. The dilemma gets further complicated for chairs because success in working effectively with faculty and students does not necessarily guarantee success in working with the dean.

If one adds to this classic dilemma the changing role of departmental leadership in higher education, the well-documented and ongoing tension between faculty and administrators, the tenuous role of theatre on many campuses, and the unique demands of successful theatre education—then the precarious balance faced by chairs becomes even more demanding.

Luckily, unlike the occasional faculty member or the disgruntled student, most deans will actively seek to support chairs and will, with equal activeness, seek support from chairs. After all, chairs live closest to the academic enterprise, and a dean's own success (or lack of it) will be measured in the long-run by the success of his or her chairs and their departmental programs. Most deans know and accept this, which encourages them to nurture departmental chairs as much as possible.

How much nurturing can go on may depend more on the nature of the college than on the nature of the dean. A dean of Arts and Sciences, for example, or a dean of Letters and Humanities, with responsibilities for departments which may number in the thirties or forties, will have less time for a theatre chair than will a dean, say, of Fine Arts, or of Arts and Architecture, where departmental responsibilities will be considerably fewer. However large or small the college, and however complex or simple its organization, the process by which a chair and dean work together will remain surprisingly similar. Variations caused by the vagrancies of personality and style will enter the picture, to be sure, but most institutions of higher education are more similar in administration design than they are different.

Establishing Mutual Trust

Working effectively with a dean or provost demands, first of all, establishing a relationship based on mutual trust. Without that, nothing else is possible. Initial trust can be built fairly easily, actually, and usually is freely given at the outset, by both parties. After all, the dean will normally have had some hand in appointing the chair, and the chair will have at least interviewed with the dean. In most cases, deans play a primary role in the selection of chairs. Trust should continue to grow as certain behaviors become a regular part of the relationship—basic things, like openness, honesty, integrity, candor, absolute discretion, and the willingness to make decisions, for example. Even a sense of humor helps.

Trust develops even further when the chair keeps the dean well informed about departmental activity—both the joys and the problems. No dean wants to know everything that happens within a department, so chairs must discover the fine line which divides not sharing enough information with sharing too much. And while written communication will provide most of this information, it is probably best to share both especially good and particularly bad news first in person, by visit, or by telephone. (In fact, the telephone may be the most useful tool of all in the dean/chair relationship.) Deans, like most people, tend not to like surprises, and they rely on chairs to keep them from being jolted unexpectedly. New chairs should also know that the *deanly* grapevine tends to be large and active, so chairs are not the dean's only source of information.

Chairs have a further responsibility. They must not only inform deans about the current state of affairs within a department, they must also try to educate them. Not every dean will have an adequate knowledge of theatre, or of the particular role theatre can play on a given campus. The chair has primary responsibility for changing this situation. Only when a certain level of education has been achieved can true advocacy begin—and chairs who are successful shift rapidly from just providing information to providing influence, thereby advancing departmental agendas with the dean's active support and encouragement. Ideally, on those matters of true importance within an institution—such as consideration for tenure and promotion, the development of curriculum, the establishment of long range goals, and the like—the chair and the dean will be of one mind.

So encompassing is the relationship between a chair and a dean that it is, literally, based on everything either of them does, which is why so much of the material in this chapter touches on concerns presented later in this book.

However encompassing, once a dean and a chair have established a working relationship, to each will fall certain designated tasks; while these may vary from campus to campus, they will remain essentially the same at most places. The dean will have responsibility for allocating the budget among various departments and programs; interacting with an external public; organizing and supervising a support staff; dealing with the president, the provost, and vice-presidents; working with college committees; and the like. The theatre chair will have responsibility for dealing with faculty and students, for developing curriculum, for shaping a production schedule, for managing a budget, and for all of the other day-to-day activities of the educational process.

Truly, the chair is on the *front line*: the dean is once removed. Wise deans will attempt to gain a frontline position only if they are interceding because of great difficulty of one kind or another. Other than that, they should leave chairs free to lead and manage the department.

For example, deans normally should not deal with individual faculty about such things as salary or promotion; these are matters best handled by the chair. When deans do have contact with faculty or students, they should be careful to inform the chair as soon as possible, and they should encourage people to use established channels to get things accomplished.

The Chair as Institutional Officer

Among responsibilities a chair will enjoy are those that involve both leading and following. Of the two, following is probably more difficult, partly because followship has always been less praised and less rewarded than leadership. Nevertheless, following is important, necessary, and potentially creative. It is also a daily part of every chair's life. No individual educational enterprise can flourish if it ignores institutional priorities, if it contradicts campus goals, or if it neglects administrative expectation. Few department chairs will ever win a direct disagreement with institutional policy and expectation.

Consequently, working effectively with a dean means, in part, learning where an institution and its executive officers wish to go, then using the theatre program to help them get there. Among other things, this means upholding institutional decisions once they have been made (and, one might hope, having a voice in those decisions while they are being considered). It also means managing administrative trivia effectively, even when the pressure of rehearsal or the crunch of production make such jobs seem less than imperative. Meeting deadlines, managing budgets, providing accurate and informative records, answering requests for information—all these and others are requirements for effective departmental administration. Deans look unkindly at chairs who are consistently late or regularly inaccurate, regardless of what other redeeming characteristics may be present. Then, too, department chairs should know well (and follow) all the appropriate campus policies and procedures, including: purchasing, travel, box office practices, and handling student grade disputes.

The chair will be expected to be a supportive citizen of the entire academic enterprise. One aspect of working well with a dean, then, involves treating theatre administration as a team sport, where all the players try, with their various and different responsibilities, to accomplish the same goals by working together cooperatively, playing by the same rules. (These rules may become more complicated and more highly formalized on those campuses where the faculty are represented by a union. Individual campuses will differ in how departmental chairs function under a union contract.)

The Chair as Academic and Artistic Leader

However important following may be, most chairs probably hope to spend most of their time leading—which is usually more fulfilling, more invigorating, and often, to be sure, more fun. With most deans—and remember, all administrators are different—there should be ample time for chairs to lead. After all, chairs have primary responsibility for the most basic unit of academic life, the department. However their jobs become defined on individual campuses, chairs are sure to face expectations from their faculty and students, as well as from fellow administrators, for academic and artistic leadership. From a dean's point of view, a large portion of a chair's evaluation will rest on leadership success within the department and among its various constituencies.

No matter how many tasks are shared by a dean and a chair, or how much the two work cooperatively, collegially, and with mutual trust and understanding, there comes a time when the chair must take charge. The dean will expect it. So, too, will most chairs. And there are many, many areas in which leadership is important for cementing an effective relationship with an upper administration. No listing can be complete, because the range of responsibility covers the entire academic and artistic enterprise. Nevertheless, the following twelve possibilities may suggest the breadth of a chairperson's concerns, and also may suggest some selected areas where a dean may watch with special care to see how a chair is proceeding.

1. **Excellence.** Most academic theatre programs (in fact, most programs of any kind) are not as good as they might be. The program which enjoys a national reputation and the program which is considered mediocre can both be better than they are. Any dean will expect a chair, working cooperatively with faculty and others, to move a program toward greater excellence. On most campuses, this will involve efforts in the standard categories of departmental activity—teaching, research and creative activity, and service. To get beyond the rhetoric in such a statement and to achieve positive results, the chair will be expected to define fairly specifically just what constitutes excellence in a theatre program on a given campus, because program excellence in theatre, as in other subjects, is situational: it depends, among other things, on an institution's goals and mission. Not all theatre programs can or should try to do the same thing.

At the most obvious level, this means a small, liberal arts theatre program should be different from that of a comprehensive research university; a two-year community college should differ from a four-year state university. Each should try to accomplish what can be possible, and should define excellence in very specific, localized terms.

Once defined, a dean will also expect a chair to know how to achieve such excellence—what resources will be needed and how best they can be used. More often than not, of course, excellence will need to be achieved without the necessary resources—no program ever has too much of anything—and a dean will watch with interest to see how creative a chair can be in achieving this goal.

2. **Students.** All college or university administrators should have students as a primary priority, but departmental chairs serve as the vanguard in such matters. Closest to students in discipline, educational goals, and daily activity, chairs have real responsibility for each student's education and training, for their daily lives and their overall welfare, and for their long range maturation as persons of value. (Chairs must guard against the temptation to see students only as actors or designers or technicians, cogs in a departmental *wheel*; students are persons first!) Theatre department chairs may have special responsibilities in this regard, for the nature of making theatre—the rehearsal and production process—often leads students to become closer to their department than may be the case elsewhere on campus. Furthermore, the potential for student abuse in the theatre-making process is ever present. The chair, charged with overseeing the welfare and education of students, must guide faculty, scheduling, coursework, production, and those other areas of theatre education which affect student life and learning. To this end, the chair should not only develop resources within the theatre program, but should also learn to use other resources available on campus—everything from the student health center to the career placement office.

3. **Affirmative Action.** Affirmative action has become important

on every campus, and theatre programs, like all others, have a new responsibility for providing equal opportunity for minorities, women, the differently abled, and all those others who may in the past have been consciously or unconsciously denied full access to theatre programs. The chair must show active concern (and results!) in the employment of faculty and staff, and in the recruitment and retention of students. In this regard, the theatre program should be like all other departments on campus, with an active, aggressive affirmative action policy, which is coordinated or supervised by a central campus office.

Theatre departments, however, can go even further, and they should, to develop affirmative action plans and guidelines to govern such things as casting and other production work. Minorities, women, and others are frequently denied participation in educational theatre productions: this also has been true in the professional theatre world. But the professional theatre, through Actor's Equity, has established the growing Non-Traditional Casting Project. Academic theatre needs to pay equal attention to insuring appropriate cultural diversity in all aspects of an educational theatre program. This whole area of concern will probably consume an increasing amount of a chair's time and energy in the years ahead. Certainly, it will consume an increasing amount of time for deans.

4. **Faculty Growth**. It began on most campuses as faculty development, which evidently got a bad name because it so often only dealt with less-than-fully-effective faculty. But encouraging excellence in faculty, by whatever name, should hold a high priority for any department chair. Considerable attention should be paid to finding ways for advancing the growth, development, and maturity of faculty as artists, scholars, and educators. Faculty are the heart of any theatre program—anything that improves their overall effectiveness should be encouraged. And even outstanding faculty can get better! Often development programs will be administered on an institutional basis, but a creative chair can identify other possibilities for a faculty, and may even be able to create possibilities within the department. This is one area where a chair and dean can be especially cooperative.

5. **Curriculum**. The course of study which leads to an undergraduate or graduate degree in theatre, while the formal province of a faculty, should be reviewed on an ongoing basis. Such review, if not the automatic task of a curriculum committee, should be initiated by the chair. The chair can also initiate discussion and action concerning curricular innovation. Special areas of concern might include interdisciplinary study, alternative career possibilities, or the modernization of teaching and learning. Of equal importance, from a dean's perspective, will be those undergraduate curricular changes which expand or safeguard the breadth of a student's education. In any case, the chair is normally considered the chief academic officer for the department and is, therefore, responsible for the curriculum.

6. **Budget.** The relationship between a dean and a chair relies heavily on sound budget planning, resource allocation, and financial management. Indeed, it is through these responsibilities that a chair may most directly influence departmental priorities and programs. The ability to manage institutional money well, and to articulate the need for additional or re-directed resources, are primary qualifications for strong departmental leadership. (Chapter 6 deals with budget management.)

7. **Program Credibility.** Occasionally, a college theatre program becomes so self-centered that it ignores the rest of the campus. Often the result of overwork or oversight, rather than conscious neglect, the program begins to exist more for itself than for any other reason. Such programs can wither and eventually die, for deans are not likely to support self-serving or unnecessary programs. Campus-wide credibility is especially important for a theatre program, since theatre is often viewed within educational institutions as less than absolutely necessary. Colleagues in other disciplines can play a critical role in helping theatre gain (or maintain) recognition as an integral part of the academic endeavor. But to do so, theatre programs and faculty will need to have regular, active, and significant interaction with other people and programs on campus.

8. **Planning.** It is true that if you don't know where you're going, any road will get you there; however, deans like to know where departments are going, or where they wish to go. Consequently, departments, under the leadership of a chair, need to map out their hopes and dreams for the future. Call it academic planning, strategic planning, development of a five-year plan, or anything else, planning is the way to implement vision. Deans also like to know that priorities have, indeed, been established, and that a department can choose for itself which direction it hopes to go. (Chapter 5 deals with planning.)

9. **Fund Raising.** Yes, fund raising has become increasingly a part of an academic chair's job. Ten years ago it probably would not have appeared on anyone's list of duties for a chair. Now, however, as institutional budgets face the economic realities of the 80's and 90's; as theatre production costs continue to escalate far faster than the inflation rate (about 80% in the last decade alone), and ticket income falls further and further behind necessary expenditures; as the needs increase for discretionary funds for everything from scholarships, to wages, to printing recruitment brochures, and providing for faculty travel and research; as all of this happens, departments need more funding than institutions can (or will) provide. Increasingly, the gap between what is available and what is needed gets bridged, in part, with external gifts, solicited by the chair. Chairs have also become more active in encouraging faculty to apply for grants and contracts, and in seeking external forms of support from individuals or corporations for production and research activities. Deans and provosts notice which chairs in their college have been most

successful in this regard, and which ones have worked most cooperatively with the campus development office—since on most campuses development is coordinated from a central source.

10. **Community.** An academic theatre program can be a great resource for an entire community or region; it should somehow touch school-aged children, older persons, and other special populations, in addition to working cooperatively with other theatre and/or education organizations. The theatre program can also be a useful and important public relations tool for the institution, as visible at times as the athletic program. But chairs must guard against having the public relations aspect of producing plays overshadow the educational purpose. Deans, provosts, and presidents can sometimes forget that a campus theatre program serves, first of all, an educational mission.

11. **Freedom of Expression.** Theatre at its best can be uncomfortable, questioning, and downright unlikable to some. Calls for censorship frequently get presented, subtly or not, to theatre programs, from both inside and outside the institution. The chair must be the one who, backed by the dean, defends freedom of speech and freedom of expression. A theatre program should not set out purposely to enrage the community or to test the standards established in any given city, but neither should a program limit its offerings for reasons of artistic fear or caution. Common sense can prevail; a chair (or a dean) may not agree with everything that gets done or said, but must defend the right to freedom of expression. Chairs will do well to explore this whole area of concern with the dean before there arises any particular problem or issue, so that a common ground can be agreed upon. In addition, chairs should lead departments to develop written guidelines to govern the production of plays for the public.

12. **Artistic Vision.** The dean will look to the chair to establish, or be instrumental in establishing, an artistic vision for the theatre program. No program can operate effectively without some standard or idea which drives it—something which ties individual activities into a coherent and creative whole. Sometimes this vision for a given program is the work of a single person; more often, it is carved out, sometimes with great difficulty, by all the faculty involved. The chair should serve as the primary catalyst for discussion, debate, and eventual agreement. However derived, many deans will want an answer to the question, "Why are you doing these plays?"

There they are—a dozen areas in which chairs can provide departmental leadership and thereby establish or reinforce a good working relationship with a dean. As suggested, several of these ideas are explored in greater detail elsewhere in this book, and, in fact, taken as a whole, these are areas in which a dean will insist that the chair assume a leadership role. Certainly they are areas in which deans and provosts also tend to have an abiding interest.

Evaluating the Chair

Most institutions will have a more-or-less formal method for evaluating departmental chairs. Some will use appointed faculty committees, others will use elected faculty committees. Some evaluations may involve students, staff, and persons external to the institution. The process may include the use of questionnaires. Normally, the evaluation process will be periodic—taking place, say, every four or five years. In addition, there is often some kind of informal review scheduled annually, usually just between the dean and chair. And, of course, in most places a dean will recommend a chair's salary for the following year, which in and of itself is a form of evaluation.

However devised, the process of chair evaluation usually ends with the dean, who adds his or her own judgment to the proceedings and then shares the results of such evaluation with the chair. In addition to all the responsibilities mentioned throughout this book, the chair's evaluation will likely include other objective and subjective matters. The length of a chair's duties grows ever longer! Not only will budgets, personnel, production, planning, and the evaluation of faculty come into play, so also will the ability to anticipate needs, to follow instructions and procedures, to handle crises, to make effective judgments, and to communicate clearly and effectively.

Of these, a dean may be particularly concerned with the communication skills of a chair. Communication in a college or university is beset with problems at its best, so a dean looks to a department chair as a key ingredient in the communication process. Not only does the chair serve as the conduit for a dean's communication *to* the faculty, the dean expects the chair to serve as a conduit for communication *from* the faculty and students. Accuracy, timeliness, and prudence become important factors.

Then, there is the matter of intellectual and artistic leadership. The chair, as a leader among peers, a first among equals, must set both an intellectual and an artistic example for other faculty and for students. In the dean's eye, a chair becomes a role model within the department. In order, first, to be appointed, and second, to be judged effective, chairs must have excellent credentials as teachers, scholars and/or artists, as well as administrative skills.

Chairing the academic department these days is a demanding, time-consuming task, and finding the balance between maintaining effective administration and keeping up with one's own work is no longer easy. Too much time spent on personal work, whether writing or directing or whatever, and the chair's administrative performance will suffer; too little, and the department as a whole will suffer. The chair, as with everything else, must discover an appropriate balance.

Conclusion

Successful chairs derive satisfaction not only from their own accomplishments, but from the accomplishments of their departments. They are able to live vicariously in the success of others, whether faculty or students. Their fondest hopes are to see the department and its programs advance.

Successful chairs also derive satisfaction from an open, honest, and productive relationship with their dean. Such a relationship, when based on mutual trust and dedicated to the pursuit of common goals, can be an effective way to advance a department. In an ideal situation, both chair and dean are dedicated to preserving and advancing that most fragile endeavor called higher education. And in a truly perfect situation, when accompanied by program excellence and administrator achievement (as both leader and follower) the chair can also persuade the dean to become an ally for the cause of theatre education. At that point, the work of the theatre chair and the dean becomes a positive force for the individuals involved, for the theatre program itself, and for the entire institution.

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2

Faculty Evaluation

Patti P. Gillespie

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Purpose of Evaluation

Faculty evaluation is one of the most important tasks of administrators. Through evaluation they both maintain a record for faculty and create a protective paper trail for themselves. Whether in large schools or small, in graduate programs or undergraduate, in single or combined departments, faculty evaluation plays a central role in successful administration. One index to the importance of faculty evaluation is its prominence in topics treated by Allan Tucker in *Chairing the Academic Department*:

1. Appointment, promotion, and tenure
2. Recruiting and affirmative action
3. Departmental governance
4. Faculty development
5. Faculty evaluation
6. Performance counseling and unsatisfactory performance
7. Faculty grievances and unions
8. Conflict management and faculty morale
9. Assigning and reporting faculty activities. (v-viii)

Of these topics (adapted from Tucker's chapter headings) *faculty evaluation* is crucial, for it precedes and underpins most of the other activities. For example, careful evaluation of faculty credentials indicates who should be aggressively recruited, who should be put on the short list, who should be interviewed, who should be hired, and, thereafter, who should be promoted and given tenure. Assigning faculty activities fairly and reporting them carefully are early (and very important) steps in evaluating faculty; these evaluations in turn allow subsequent assignments to be refined to take best advantage of individuals' strengths (and to avoid their weaknesses). Likewise, the identification of strengths and weaknesses, an important outcome of evaluation, must precede any successful counseling, like offering guidance on a faculty member's program for professional development. Administrative failures in evaluating faculty, dealing with conflict, and maintaining morale often lead faculty members to form unions and lodge grievances. Indeed, it is difficult to imagine a problem relating to faculty that does not in some way stem from a failure in evaluation.

Principles of Evaluation

Because people are complex, evaluating people is complex, and so there is no single, simple formula that will ensure successful evaluation of faculty. Still, two commonsense principles are important. First, faculty members should always understand how and why decisions are made, even though they may disagree with the substance of the decisions; and, second, faculty members should never be surprised by a major personnel decision.

The first principle mandates some essential departmental behaviors: the criteria and procedures by which personnel are to be judged should be written, they should be widely distributed, and they should be clearly understood by the faculty. Also, the department's actual criteria and procedures should correspond (closely if not exactly) to its written criteria and procedures.

The second principle quite simply requires that a faculty member who is denied tenure should have had some inkling during the preceding six years that all was not well, and, when the end of a year comes along with no merit increase, should have anticipated that unhappy fact. This principle suggests, therefore, that faculty evaluation should be systematic and continuing. What may be less clear—but equally important—is that evaluation should be done by all those who will regularly make personnel decisions, which in most universities includes both the departmental executive officer and faculty members senior to any being evaluated.

Annual Evaluation

A prudent academic department will ensure that all faculty below the rank of full professor are evaluated informally by faculty colleagues each year. An informal evaluation involves a collegial discussion of the faculty member's progress toward tenure or promotion, contributions to the department, teaching record, artistic or scholarly growth, and so on. The results of this informal evaluation, along with relevant recommendations from senior faculty, should be reported by letter to the faculty member, with a copy to his or her personnel file. In the case of untenured, tenure track faculty, formal evaluations probably should replace informal ones in the second as well as the sixth year; because in the second year the senior faculty will need to determine whether to recommend a second three-year contract; in the sixth, they will need to decide whether to recommend promotion and tenure. Formal evaluation differs from informal mostly in the amount and kind of evidence collected. Formal evaluations normally seek outside letters of reference from leading artists and scholars; probably include peer visitation of classrooms; and certainly require reading of all books, articles, reviews, and so on.

Departmental executive officers also have an obligation to evaluate all faculty (including full professors) annually because in most universities DEOs will be asked to make both independent recommendations on tenure and promotion and decisions about merit awards (in systems where such money is available). Although such annual evaluations could occur at any time, my own preference is for special meetings scheduled at the beginning of the academic year. Such meetings are convenient times to get acquainted with new faculty or to reestablish relationships made dormant during the summer recess, to introduce or review important departmental business, to soothe any tensions left over from the preceding year, to review the work of the past academic year, and to discuss work for the coming year.

These annual meetings should be free from distractions, and they should be easily distinguishable from other meetings that department chairs have with faculty throughout the academic year. To underscore the separateness and the seriousness of these meetings, the chair's secretary should schedule them formally. One hour should be set aside for each faculty member, though some will need only half that time, while others will require twice as much. The chair should develop and follow a written agenda for the meeting in order to thwart the human tendency to talk only of pleasant matters when unpleasant ones remain to be confronted. Faculty wanting to deal with today's crisis instead of with the chair's agenda should schedule a second meeting.

The chair should prepare well by reading the last several years' letters, the faculty member's spring report, a current curriculum vitae, any recent reviews of books or theatrical productions, and other like materials. Although individual faculty members should not be asked to prepare, most soon learn the agenda and tend to arrive with orderly presentations of goals and accomplishments aimed to place themselves in the best possible light. Meetings at which both the chair and the faculty member are well prepared can be exceedingly productive.

All meetings will follow a general pattern: the purposes of the meetings are briefly stated; departmental criteria and procedures, where germane, are reviewed; last year's goals are compared with last year's accomplishments; this year's goals—in teaching, research or art, and service—are discussed and evaluated; questions, problems, and areas of disagreement are solicited; and pertinent individual matters are attended to. Although most of these stages are self evident, two perhaps need elaboration.

First, faculty members, as adult professionals, are free to set any goals they like. It seems only fair, however, to let the faculty know what the department and its chair are likely to value, for the department's priorities will determine its recommendations for salary, tenure, and promotion. Thus, if a faculty member is planning to spend time in activities that are likely to go unrewarded, the chair should say so, while making it clear that the faculty member is still free to pursue them. A statement like the following works well: "You are of course free to direct plays for the local Boy Scout troupe, but such activity will not likely move you along toward a merit raise or eventual tenure. Would you consider instead preparing to take your USAA examination, for membership will carry considerable weight during the decision year?" With such information faculty members can then decide whether to do what they had planned (knowing it will not result in any tangible reward) or to change to an activity more consonant with those valued by colleagues and by the chair.

Second, during the appropriate time at these meetings, the chair should aggressively seek out questions and problems, for two important reasons. First, when faculty members are asked to help find and solve problems in the department, their attitude toward those problems becomes more constructive. Second, when a chair discovers dissatisfactions early, his or her prompt action can often defuse them before they explode and cause damage to the department as a whole. In this way, the annual meetings can be used to evaluate the department and its chair, as well as the faculty member. In this part of the meeting, it is critical that the faculty member's questions be answered as fully and honestly as possible, that solutions be quickly sought for problems raised, and that complaints be carefully weighed and faithfully recorded, even when such a record is critical of the chair. Whenever consensus can be reached, it should be recorded. When differences persist, they too should be recorded, with each position presented in as favorable a light as possible, followed by some statement about "agreeing to disagree."

Following the meeting, the faculty member should receive (with a copy to the personnel file) a clear, full, and honest summary of the meeting's results.

Recording the Evaluation Meetings

Both the structure and value of these annual beginning-of-the-year meetings may become clear if we review a few records of such meetings—actual letters written to faculty (though with details changed to protect both the writer and the reader). Although the letters are quite different, each tailored in tone and content to the specific faculty member for whom it was written, certain features recur in them and so are marked for easy reference:

! - A review of the purposes of the annual meetings.
@- An invitation to correct errors of fact or interpretation.
# - A discussion of pertinent departmental criteria and procedures.
$ - A review of last year's goals and accomplishments.
%- A summary of the coming year's goals.
^- The chair's evaluation of progress toward goals and toward promotion or tenure.
& - A call for questions, problems, and complaints.
* - Words of encouragement and appreciation or, barring them, something neutrally friendly, in response to Kenneth Eble's call for every department to have an Approbation Officer. (83)

The first included here is a rather typical letter written to a newly appointed, tenure track assistant professor. In meetings with beginning assistant professors (and so in the letters written to summarize such meetings) the major goals are to explain the purpose of the meetings; to review carefully the department's procedures, especially those relating to tenure and promotion; to set forth the faculty member's goals for the year; to record the chair's support (or not) of these goals; to give general encouragement to a new colleague; and *to leave a written record* that all these matters were in fact discussed.

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LETTER ONE: The New Assistant Professor

Dear Professor Gnu:

@ The purpose of this letter is simply to set forth somewhat formally the substance of our beginning-of-the-year meeting. If I have omitted anything or inadvertently misrepresented anything important, please feel free to provide a written correction that can be appended to this letter.

! We began by my explaining the purpose of these annual meetings: to get acquainted, to review last year's accomplishments against last year's goals, to discuss this year's goals, to provide a regular, structured occasion for reviewing problems that might be brewing with a view to helping the situation before it gets bad, to record any irreconcilable disagreements.

I referred us to the Yellow Book [the department's written statements on tenure and promotion] to see if you had any questions about the department's procedures. You surprised

me by saying that you had already read it. Wow! I suggested that you might want to concentrate your early attention on three particular sections of the book: the suggested guidelines for evaluating teaching, for preparing for the APT review, and for committee work relating to the review process. I think that you can do well by attending to these helpful hints early in your career here.

% Your departmental goals for the year are good ones and modest ones. I encourage you to pursue them. You plan to work on recruiting undergraduate students, both for theatre in general and for the design area in particular. Because of this goal, you are especially looking forward to the state high school workshops. Related to this goal is the more specific one of increasing the number of students in the design courses. Finally, you want to spend the year getting assimilated into the division of theatre, the department as a whole, and the university—all of which are somewhat larger than you are accustomed to.

% Professionally, you hope to make contacts during this academic year (mostly second semester, for you think it'll take first semester to settle in). You will look for juried exhibitions in the area and for design and painting opportunities. I suggested that for the latter the credits # that would count would be Kennedy Center, Folger, Arena, National, the Smithsonian Museums, Centre Stage in Baltimore, and almost anything in New York. Lesser D.C. theatres (like Olney, Source, New Playwrights, etc.) will carry only limited weight. I urged you to think in terms of Union membership—and learned that you had already begun to talk with [a local designer] about procedures for preparing and applying. Three or four years from now, probably over a summer for preparation, seems a realistic goal.

% Although you are thinking about summer, you've not yet pinned anything down. I suggested that summer teaching was unlikely to be available and so it's good that you are thinking of working off campus.

% We then chatted about improvements contemplated and already made for the design room (thank you very, very much—the place has been a disaster area). And I urged you to think in terms of a student design show (and discovered that you'd already been thinking of one—again, my thanks). I finally suggested a future plan for a faculty show in the Art Gallery here. And we talked about black-and-white pictures for publication and the need for listing such credits in your resume.

* Ms. Gnu, I'm thrilled that you have joined our faculty. I already sense a new feeling in the design and technical area. I'm sure a great deal of it is directly attributable to your contributions. I look forward to working with you closely. And I hope you will call on me any time you think I can answer a question or solve a problem or give you help in any way.

Cordially,

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The second letter is one of the happy kind written regularly to departmental stars. Here the tone can afford to be upbeat and the letter short, for the best faculty nearly always set good goals and nearly always meet them on schedule.

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LETTER TWO: A Strong Faculty Member

Dear Professor Star:

$ The purpose of this letter is simply to set forth formally the substance of our beginning-of-the-year meeting. In preparation for the meeting, I reread your letters from 1983 and 1984; since you were on leave in 1985, you hadno letter that fall. Needless to report, all major projects that you reported in 1983 and '84 have been completed.

* We began the meeting with your showing me the bibliography that begins with Smith and moves to Star. I'm delighted at your strong showing there.

% Your major research projects for this year are three: by December to have completed the research for xxxx; to continue work on your projected book on yyyyy; and to continue your research and writing of zzzz, with a view to a later book on this subject. Teaching your new class should aid in the last project. As your current projects suggest, you have decided to place greater emphasis on books and less on articles in the future. All good.

I indicated that your name had been placed in considera-

tion for promotion to full professor. You will be contacted by some senior faculty member about what you need to do. Your major responsibility will probably be to juggle your vita on the word processor to bring it into sync with the form provided (which will appear magically in your mailbox soon). You are free to request that the committee NOT contact persons who you think may be prejudiced against you. You might get prepared to help the committee by thinking of former students who might be able and willing to write in your behalf.

& I asked about divisional or departmental concerns. You suggested that I might want to make some general faculty announcement about merit salary decisions made while I am away on leave. I think that's a very good idea and will do it before departing for Texas. You suggested that I might want to reconsider travel support for faculty, to see if even in our limited budget we might be able to offer some increases in light of the new tax laws. As well, you think some investigation of the Advertisement and Dues category of the budget might be well looked at. I'll try to think creatively about the former and wisely about the latter.

* As always, I enjoyed our talk. As you know, I admire your work greatly. I look forward to another productive year, and I look forward to our continuing work together.

@ If I have omitted from this record anything you think important, or if I have inadvertently misrepresented anything, feel free to provide a written correction that can be appended to this letter.

Cordially,

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The third, fourth, and fifth letters form a set. All were written to a faculty member whose progress toward promotion and tenure was slow and erratic. In such letters the greatest care is required: the chair must attempt to remain encouraging and supportive while at the same time recording weaknesses—even failures—that may finally result in a terminal contract. In such cases, the value of the annual letters is clearest, for a pattern of consistent and systematic administrative warning is established, as are the faculty member's annual shortcomings. In the face of such a written record of unmet goals and administrative warnings, few faculty elect to file a grievance in the event of a later negative vote on tenure or promotion.

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A SET OF THREE LETTERS, ARRANGED CHRONOLOGICALLY, SENT TO A FACULTY MEMBER WHOSE DEVELOPMENT WAS ERRATIC

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LETTER THREE: Year One

Dear Professor Trubble:

@ The purpose of this letter is simply to set forth somewhat formally the substance of our beginning-of-the-year meeting. If I have unintentionally omitted or misrepresented anything, feel free to provide a written correction that can be appended to this letter.

! Because this year is your first on a tenure track line, I reviewed the structure and purpose of these beginning-of-the-year meetings: to give us some scheduled time together to raise difficult issues, if any; to give us a chance to check back at the end of each year to see if we have done what we said we would do; and to give us some time to set realistic goals for the coming year.

I turned next to review the department's tenure and promotion procedures and to make sure that you did have a copy of them. I called your particular attention to the guidelines on the evaluation of teaching and suggested that you might want to begin collecting such materials. I suggested as well the importance of your maintaining a good filing system for yourself where you could collect in a systematic way all of the sorts of materials that will be useful to you when you have to go for a formal consideration of tenure. I did promise that I would check for you about your eligibility for a sabbatical [based on years in a non-tenure track position], although, as I said, I don't think you are eligible.

% We talked about your research goals for the year. I think it's splendid that you have decided to abandon teaching in the night program and in summer school in favor of completing your own research agenda. Those extra dollars can become a real trap, for they take time away from the far more serious matter of building a record for promotion. You now have one book well in mind – and indeed have some of the research complete. The subject appears to me a saleable one, treating as it does xxxx. You have already looked at yyyy as evidence for another study, and Professor Library has agreed to serve as a repository for the materials as you collect them. You may have an interested publisher. I urge you to pursue this book with all possible vigor. I believe it is now the case that most scholars [as distinct from artists] in Arts and Humanities will have to have some book in print before promotion to Associate Professor and, as you know, almost no one is now tenured at the rank of Assistant Professor. To know that you have already begun work toward a book is very good news to me.

% We talked then of some other pieces of research that are interesting but that are, for the moment, on a back burner: another book on zzzz, an article on qqqq, an article (or perhaps a part of the proposed book) on vvvv. You have no plans for either convention papers or journal articles for this year. Your goal rather is to complete the prospectus and outline for your book.

% Your teaching remains on schedule. For next semester you will be introducing a new course, yyyy. The course will be available to both graduate and undergraduate students. This semester you expanded your course on mmmm. I suggested again that you should meet and talk about it with Professor Film, whose major interest parallels your own.

& We then talked briefly of the division. You think the new advisement system can work well, and you are pleased in general with the reorganization of the undergraduate curriculum as planned. You would hope (and so would I) that eventually RTVF and theatre might work more closely together in the television studios, for they seem to be such a natural resource for the university—the problem, as always, is the smothering undergraduate enrollment in RTVF. In this creative line, you mentioned your long-standing interest in doing a documentary video on &&&&.

& Finally, we talked of people who you thought would (and would not) make good division directors. I appreciated your insights and will consider them carefully as I move to make my decision during this semester.

* Mr. Trubble, I thought our beginning-of-the-year talk was

very productive. I was pleased to learn of your research plans for the year – I urge you most forcefully to carry them out. I was pleased, too, to learn of your teaching plans and your perceptions of the division. I hope that you won't wait a full year before you drop back in and tell me how some of your goals are being fulfilled. I'm pleased to have you working with us in a tenure track appointment at long last. I look forward to our years together. If I can help you, please feel free to call on me.

Cordially,

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LETTER FOUR: Year Two

Dear Professor Trubble:

@ The purpose of this letter is simply to set forth somewhat formally the substance of our beginning-of-the-year meeting. If I have inadvertently omitted or misrepresented anything, feel free to provide a written correction that can be appended to this letter.

So far this year, you should have stayed in bed. [Here followed a long list of personal problems, including a family illness and a house fire]. I considered telling you some of my problems but I felt badly outclassed.

*$ I was delighted to learn that you had submitted a proposal to work on your book [to a campus funding agency]. You hope now that the data collection will be complete by
% the end of this academic year so that the writing can take place over the summer and in the following academic year, aiming toward a final submission during spring xxxx (which should assure a publication date of yyyy). This book is, properly, your highest priority.

% Your second priority is to publish one article that will later be a part of the book. This plan is also a good one – an article in print is a good idea because you can get some feedback that may help you find problems before you put them into the book. But it is also wise for this article to be your second, rather than your first, priority, for books rather than articles are the measure of tenure and promotion for scholars [but not for artists] within our university.

% Your third priority is to continue the collection of materials for Mr. Library. The timetable on this work is to do nothing much except collect until after your book comes out. At that point, you would be in a position to set up a conference of national scholars—or even international scholars—to come to the campus and work with the center, deliver papers, teach seminars, and so on. Again, the idea is a good one—but it should NOT take time away from your own research and writing until after the book comes out.

% Your teaching seems to be going well. In addition to your new graduate seminar, zzzz, and your large lecture course in mmmm, you are serving on a number (7?) of MA theses and are now chairing your first one. I suggested that it was very important to establish a calendar for your candidate at the outset and to make the thesis a committee, rather than a personal, responsibility. This arrangement means, among other things, that all committee members should approve the prospectus and should see at least some of the drafts before the final submission.

% Your service to the division this year is as chair of the qqqq committee. In this connection I urge you to see Professor Experienced, who is not only the departmental contact on the honors program but who also runs the program within the speech division. I'm sure he can give you a lot of good ideas on how to revitalize that program in your own division. I think it's very important—I hope you do a super job for us.

& We then talked briefly about the division. You're generally pleased with the way things are going this year, including the openness of the decision making and the progress made in areas like undergraduate curriculum and advisement. We talked briefly, too, about the possibilities of reconfiguring ourselves, my telling you in brief what I thought some of the problems and prospects were.

^ Finally, I expressed concern that your annual report last year did not show me much that could count for you toward tenure or promotion. We agreed that you were probably simply burned out—you're persuaded that this year you will be moving ahead more directly and, by the end of the year, should see some tangible results.

* I'm pleased to see that you have outlined for yourself some clear goals. I look forward to watching you meet them. I'm pleased to have you as one of our tenure track faculty, and I hope that you will call on me whenever you need to for help, advice, or even a shoulder to cry on. Feel free to drop by as needed.

Cordially,

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LETTER FIVE: YEAR THREE

Dear Professor Trubble:

@ The purpose of this letter is simply to set forth somewhat formally the substance of our beginning-of-the-year meeting. If I have omitted anything or inadvertently misrepresented anything important, please feel free to provide a written correction that can be appended to this letter.

We began by reviewing your last year's letter, and I asked if this year's beginning had been better than last year's—surely the answer must be yes. But in fact I discovered that again your summer and fall had been both hectic and sad.

$ In part because of your problems, you had not accomplished any of the research goals that you set for yourself last year. You did not get the grant and so did not work on the book; you did not get the book chapter/article completed; and you did not work systematically on the collection of materials for Professor Library.

% You did, however, discuss another first-rate idea for a book, this one on xxxx. The plan would be for you to write a book that would be accompanied by a film or video that would present the works of yyyy, too often and too long neglected. I have attached a copy of your plan to a copy of this letter that will go into your personnel file. I think it's a splendid idea, and I urge you to pursue it—either instead of or in addition to your original book idea—with all energy. It would be a most exciting piece of work and a valuable contribution to the growing number of compensatory histories.

% Your specific goals for this year with respect to this project are to (1) prepare and submit a prospectus that will include the list of artists willing to contibute; (2) to secure funding for the project (probably through sources like Ford, NEH, private foundations); (3) to write the introduction and the first chapter. In order to work on the project, you will drop the other book idea for a while and keep the collection of materials for Professor Library on the backburner.

% We talked of your teaching, which seems to be going fine. Although your graduate seminar in zzzz has only four enrolled, your course in mmmm has over sixty. Your MA advisee is at the prospectus stage; you have three students in the honors program; and you are serving as advisor to several people in the nnnn program. For spring you will be teaching ++++.

& We talked of the division: you think the new hires are very good, that the advisement center is working fine, that the selective admissions plan is likely to solve some of our worst problems and that we still need to work to bring more honors students into the program (perhaps, you suggest and I agree, the selective admissions may help in this area as well).

^ We ended our meeting by my expressing considerable concern about your lack of progress in research and publication. While I think your teaching and service dimensions look fine for where you are in the program (a beginning assistant professor), I see nothing so far that is building a case for scholarship. I tried to suggest that by the time you found a publisher, submitted a manuscript, and had it revised, published, and reviewed, you really did not have much time to dawdle. I feel confident that, if you can move this new idea into a genuine project, you can get on track for promotion and tenure. But I fear that if you report next fall what you reported last fall and this fall, you will really be out of contention for a continuing appointment at this university. I am genuinely concerned, because I would like very much for you to be able to stay with us should you choose to do so. We talked about some of the particular difficulties that face people who start late in their career (like you and me) in catching up with those who begin fresh out of undergraduate and graduate school. The problems are very real ones, but the facts are that you and I must still meet the same requirements, in spite of our increased obligations outside the university. It's a matter of balance, and it's difficult to establish a good one. If you think that I can help you in any way meet your publishing goals for the year, I hope that you will feel free to call on me. I think this year is absolutely critical in your professional development.

* I hope that this academic year is both a happier one personally and a more productive one professionally than the last one has been. I am sure that any of your colleagues would be pleased to try and help you meet your goals. You should feel free to call upon them as upon me. We all want you to succeed. We enjoy having you as a colleague.

Cordially,

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In all letters the faculty members are encouraged to identify and correct any content with which they might disagree. Such an invitation empowers the faculty member and keeps a chair honest, on the one hand; on the other hand, letters that have gone unchallenged at the time carry a great presumption of truth and so protect a chair from a different version of reality that might be introduced at the time of a negative personnel decision—a time that seems to encourage novelistic tendencies among even the most otherwise ordinary faculty.

Conclusion

Obviously such meetings are time consuming. A faculty of fifty (my own situation) demands about fifty hours of face-to-face meeting and additional hours preparing for and reporting after each meeting. Are they worth it? I think so, for such meetings ensure systematic and regular evaluation and so eliminate surprises that might have legal repercussions. The records of the meeting are valuable for the faculty, but also for the chair, who through them leaves a trail of paper to protect against later faculty protestations of ignorance about departmental expectations or allegations of administrative failures in counseling.

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3

Evaluation for Promotion and Tenure

or "A Trip to the Summit" (with apologies to John Dryden)

James M. Symons

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The decision had been made. They would ignore other demands on their time and devote this Saturday to climbing to the summit of Long's Peak. Since spring, they had been trying to get together, at Martha's request, for a day-long excursion away from campus for the purpose of talking about the opportunities and tribulations of being a department chair. Martha had just been appointed chair of the theatre department, effective in the fall; and, like most newly appointed chairs in any department, she felt willing and eager but professionally ill-prepared. "How to be a Chairperson" had not been part of her graduate curriculum—or anyone else's, as far as she knew. So, like beginning actors of bygone eras, she sought the advice of those who were established and had learned, one way or another, how to be effective in the role.

"We should actually call this a hike, not a climb," Dick reminded the group as their car turned off the highway onto the access road that would take them to the Rangers' Station at the base of the mountain. He had been up Long's before, in the fall, when at eleven or twelve thousand feet one could expect to encounter snow and ice, and special climbing equipment was necessary. But for a period of about six weeks, from mid-July to late August, it was mostly clear climbing, or hiking, to the summit at fourteen thousand, two hundred and fifty-five feet. It was, however, likely to be very windy.

It was four a.m. when they reached the Rangers' Station, tucked in among the tall pines above which could be seen a myriad of stars glittering with uncommon brightness through the clear, rarefied atmosphere. Such an early start was necessary since the round trip would take some fifteen hours; and, it was strongly recommended that climbers reach the summit before noon and be on their way down before the predictable afternoon electrical storms moved across the mountains. Between the summit and the tree line, at about eleven thousand feet, there was nothing but rock and tundra scrub; a climber would be dangerously exposed.

With backpacks in place and flashlights in hand, each member of the "team" signed the time-of-departure log at the Station, and started up the trail.

"Martha, you should have asked Frank Jessor to join us. He could have given us a learned account of what we'll be seeing." Jessor was the chair of geology.

"No," said Martha, "the idea is for the three of you to tell me what I'm in for as a new chair. And I'm hoping the atmosphere and the view will inspire you to uncommon levels of insight . . . and honesty."

Up ahead, Dick groaned. Martha continued, "And to get us started, I'd like to ask about the part I feel especially unprepared for: handling individual faculty cases for contract renewal, tenure, and promotion."

Another groan from ahead.

"You OK, Dick?"

"Oh, sure. It's just that the stars are so beautiful and this pine forest smells so good, I can't believe you want to ruin it all with such a demoralizing topic. How about the joys of curriculum revision, or the thrill of making office assignments? Anything but promotion and tenure."

"Why, Dick! I'm surprised at your avoidance attitude."

Dick, chair of the psychology department, paused at the side of the path and let Martha catch up to him. "OK, but don't say I didn't warn you."

Carol, chair of the physics department, was already up the trail several yards ahead of the others. "Come on folks, let's keep moving or we'll never get there."

Teaching

For the first hour, in the nearly total darkness of the wooded mountain, only the searching beams of their flashlights made progress up the trail possible. But as the early morning sky began to lighten, they turned off the flashlights and proceeded in semi-darkness, feeling a bit closer to the naturalness around them, and to the spirit of the Native Americans who used to climb to the summit of the mountain in search of wisdom and enlightenment.

"Where to begin? Where to begin?" sighed Dick. "Well, I suppose you could say that the entire process for contract renewals, promotion, and tenure begins and ends with the 'Big Three': teaching, research or creative work, and service. Every college or university that I know something about evaluates faculty members according to these three categories, or some variation of them."

Leslie, chair of the English department, spoke up. "Well, as an English professor, I can't resist an obvious metaphor, so let's talk about teaching."

"Right. Why?" asked Dick.

"We're on a well-trodden path at the base of the mountain. No one gets to the top without first dealing successfully with this part. It may not be the most dramatic or glamorous portion of the trip, but it's absolutely essential. And, for those who use up all their energy getting through this part, there's just no hope for successful achievement of the goal—especially when climbing a mountain of this height.

"So it is with teaching in a college career. At every institution I'm aware of—junior college, four-year college, or large research university—meritorious teaching is a virtual prerequisite for promotion and tenure. It's the necessary foundation for a successful career. The qualifying adjective may change from school to school—some may speak of 'excellent teaching,' or 'superior teaching,' or maybe 'satisfactory teaching'—but it comes down to this: a good case for promotion and tenure must be based on persuasive evidence of good teaching."

"Is that as true in physics as it is in English?" Martha asked, turning to Carol.

"Oh, yes, even though some of our busiest research professors may teach reduced loads. But it's difficult to define 'superior' or 'excellent' teaching. Ultimately, it doesn't really matter what adjective is used; the important thing for a chair is to gain an understanding of our institution's distinction between acceptable and unacceptable teaching performance by a candidate for promotion or tenure. Then, the chair must communicate this as clearly as possible to every member of the faculty—including tenured full professors since they'll be evaluating and voting on their junior colleagues."

Martha turned back to Leslie. "You said that a case must be based on persuasive evidence of good teaching. What kind of evidence are you talking about?"

Leslie shook his head. "I'll tell you, Martha, I suspect there are as many different devices for measuring teaching effectiveness as there are colleges and universities. I've taught at five different schools in my career, and each one had a different scheme. At one, we relied entirely on the opinions of other faculty members in the department. That was several years ago, in my first job. Probably by now, that school, as well as most other colleges and universities, uses some form of written student evaluation, just as we do here. But whether these forms are required or optional, how much weight is given to them, and at what levels in the review process they're seen, still varies considerably from school to school."

"I have the sense that more and more schools are requiring them," said Carol. "And it's not uncommon to have a standardized form in use throughout the college. In these cases the distinction between acceptable and unacceptable teaching is reached when a professor's ratings are too low, too often. At our university, where course evaluations by students are required and professors are rated on a scale similar to student grades, I would say that we look at professors like we do graduate students: A's and B's are OK, but C's are a sign of trouble."

"Yes, and I'll tell you right now, I think those student evaluation forms are for the birds!" shouted Dick, who was trailing the others by a few yards but was obviously within listening range. "I don't trust their judgment, even if some of them actually take time to think about the question before putting down a rating, which most of them don't. In the psychology department the teaching evaluation section of every tenure and promotion case always includes written peer evaluations from senior professors, based on visits to the candidate's classes. Recently, we've also started soliciting letters of evaluation from former students of the professor under review."

"Of course, Dick, I think we all agree that exclusive reliance on the standard forms would be a bad idea," said Carol. "In the physics department we supplement them with results gathered from interviews which, along with other senior professors, I conduct with each graduating senior or finishing graduate student. Among other things, we invite them to identify any professors with whom they have had a particularly rewarding or disappointing learning experience.

"But I believe the course evaluation forms do have real value," Carol continued, "when they're used consistently over a period of time. When you have a faculty member who is a fine teacher and scholar, and who you are convinced deserves to be tenured, an accumulation of several semesters' worth of good course evaluations certainly lends credibility to the department's endorsement of his or her teaching ability."

"So, if a person is a really outstanding teacher, can the case for tenure be made on this alone, without publications or creative works?"

"Not at this university!" Dick replied quickly. "There may be some community colleges where this is possible, and perhaps a few small liberal arts colleges. Otherwise, tenure on teaching ability alone is not to be expected. And yet, there'll always be an occasional young professor, a terrific teacher, popular with all the students, who refuses to believe that it can't be done exclusively on teaching—or at least on teaching and service to the department. Down that road lies a tough and painful tenure decision. And it's the chair's job to see that it doesn't reach that point.

Research and Creative Work

The eastern sky was glowing with the anticipation of sunrise as the climbers emerged from the pines at the mountain's tree line and entered the rocky terrain of alpine tundra.

"And jocund day stands tiptoe on the misty mountain tops," murmured Martha. "I wonder what else Shakespeare might have written about such a sight had he seen it like this?"

"How's about a little rest, a little coffee, and some breakfast goodies?" asked Leslie as he sat down on a large, flat rock.

"You may be right," laughed Martha. "He was a great poet, but he was also a very practical man."

"I'm serious. Let's sit here a bit to watch the sun come up. We can continue your one-day introduction to the perils of chairpersonship."

The coffee thermos having been passed around, Leslie lifted his cup to the rising sun as it made its morning debut between two adjacent peaks. "Here's to the dawn—the dawn of an academic career, when your eyes behold the brilliance of your first major publication, or your first rave review. No matter how many more may come, there'll always be a special place in your heart for the first one."

"Tell me something, Martha," Carol asked as she poured herself some more coffee. "You've published some articles, directed plays, even designed costumes for the summer opera. Honestly, now, do you really believe that directing or designing a play is the equivalent of publishing a scholarly article?"

"Well . . ."

"I mean, the fact is, a theatre person can list every production he or she does—good, bad, or indifferent. But a publication comes about only after successfully competing with other manuscripts for editorial selection based on the merits of the research and writing."

"True," Martha replied, "and that's one reason why I hesitate to say that creative work is, strictly speaking, the equivalent of *published* research. Instead, I have found the *process* to be comparable: on one hand, the research and writing of a scholarly article; on the other, the research and rehearsing, or designing, of a play. But the argument breaks down if the creative work is not somehow evaluated, objectively, as a scholarly manuscript is by a journal's editorial board."

"Do you have any reliable way of doing that?" asked Leslie. "Surely you can't depend on our local newspaper reviewers."

"We do have reliable means, at least as reliable as reviewers for journals, but they require planning and funding. A production is impermanent and movable. It can't be sent through the mail for evaluation like a manuscript. So, if the production can't be sent to the reviewers, we must bring the reviewers to the production."

"Where do you get the funds to pay for that?" Carol asked.

"Right now, we take it out of our production budget. But the dean has promised to help us with some extra funding, especially for faculty members doing a major production just prior to their tenure review."

"Puts a lot of pressure on the faculty member for that one production, doesn't it?" asked Dick.

"But we don't rely just on the one or two outside reviewers. In fact, there's quite a collection of data recommended in the 'Guidelines for Evaluating Teacher/Artists for Promotion and Tenure,' a document prepared by a special task force of theatre program administrators in 1985, endorsed by the American Theatre Association and, after that, by the Association for Theatre in Higher Education, our national organization."

"How can one set of procedural rules possibly serve, say, a large, professionally oriented program as well as a small department in a liberal arts college?" asked Carol. "In departments of physics, for instance, there's a great deal of difference in tenure expectations—especially in terms of major grants and publications—between liberal arts colleges and major universities."

"But of course, Carol. The same is true in theatre. Some programs, especially those with B.F.A. and M.F.A. degrees, will require professional theatre credits from any teacher/artist going up for tenure. These faculty members are expected to be practicing professionals off-campus, at least from time to time, while also being theatre educators. But in other programs the evaluation of a teacher/artist's work can be done entirely on the basis of productions on campus. The 'Guidelines'—and they are guidelines, not procedural rules, as you call them—are applicable to programs of any kind or size. You simply use those parts that are appropriate to your program and institution."

"I'd like to see a copy of those 'Guidelines'," said Leslie. "As far as I know, we have nothing like them in the English discipline, yet we have a similar problem in distinguishing between the teacher/scholar and the teacher/artist, when the artistry is creative writing."

"I don't have them with me, but when we get back to campus I'll send a copy to your office." (Martha's copy of the Guidelines can be found in the Appendix following the account of this hike.) "There's also a supplemental document to the 'Guidelines' which offers specific models for evaluation of creative activity by the department chair, faculty peers, and outside experts. You see, the 'Guidelines' are based on the premise that off-campus professional activity may or may not be necessary, depending on the mission and policies of individual schools; but the 'Guidelines' *do* assume that a teacher/artist with on-campus performance responsibilities should be evaluated for promotion and tenure, at least in part, on his or her level of achievement in these on-campus responsibilities. And that evaluation should be done by the department chair, by faculty peers, and, whenever possible, by outside experts. The models offer suggestions of how to go about such evaluations."

"Martha, what about people in your department whose work, for the most part, is neither scholarly nor artistic—people whose work does not result in some product that can be evaluated on its scholarly or artistic merits?" asked Leslie. "I remember reading in the campus press a couple of years ago about a fellow in your department who was told that his forthcoming tenure review would probably be negative, even though he had an M.F.A. degree and had been doing his job well. What ever happened in that case?"

"Oh, yes," sighed Martha. "That was unfortunate. He was our Technical Director—and a darned good one—but the nature of that job in our program doesn't allow time for a significant amount of scholarly or creative work."

"So why was he hired on a tenure line in the first place?"

"He probably shouldn't have been. You see, several years ago the T.D. was also the departmental designer of sets and lights, and taught courses in those areas as well. But that was when our department was smaller, and before the new Performing Arts Center was built. In those days the T.D. was also very much a teacher/artist. Unfortunately, we ignored the changes in the T.D.'s job and that fellow found himself in a position with unrealistic expectations. After he left we changed it to a professional staff position, which of course doesn't offer tenure but does reward a person for being a good T.D. without requiring scholarly or artistic achievements."

"You think that's fair?" asked Carol.

"I suppose, in a sense, it isn't," replied Martha. "But, under the circumstances, it *is* realistic. And wouldn't it be even more unfair to hire someone on a tenure line when you know it's very unlikely that the person will have the time or opportunities for those scholarly or artistic achievements required in the documentation of a good case for tenure?"

"And what happened to your T.D. who left?"

"He took a T.D. job at another school."

"A tenure track appointment?"

"I believe so."

"Won't he run into the same problem?"

"Not necessarily. In some programs the T.D. also designs regularly and can build a case as a teacher/artist. And I guess there are some places that will grant tenure on the basis of teaching and excellent service to the department. I believe these are usually small programs, although I recently heard of a major program that was trying to get this idea accepted by the university administration. The main thing is, a T.D. taking a tenure track position should be given a clear, honest statement about the expectations at that school for the eventual up-or-out tenure decision. And the expectations must square, realistically, with the job description and work load."

"I can see that the T.D. appointment can be a difficult one," said Leslie.

"Yes, and they're not the only ones. Voice, speech, and movement teachers sometimes find themselves in the same bind. In fact, any theatre faculty member who doesn't regularly design, direct, act, or publish, is going to have trouble making a tenure case at most four-year colleges and universities. And there are some places that still require publishing from *anyone* going up for tenure; but most schools now recognize the legitimacy of creative work in lieu of publications—likewise the M.F.A. as a terminal degree in lieu of the Ph.D., for faculty in performance areas."

"Speaking of publishing," said Carol, "Do any of your faculty members do much of it? Are there many journals looking for articles on drama and theatre? Some people in the sciences, like myself, often get the impression that promotion and tenure cases of theatre faculty members inevitably rest on artistic rather than scholarly achievements."

Martha stood, stretched, and began adjusting her backpack. She felt herself bristling at Carol's remark, even though she knew there was a lot of truth in it—and, for that matter, so what if it were true? Still, there was the implication that theatre people just couldn't cut it in the scholarly sense, or so it seemed.

"Well, Carol, that depends on the size and mission of the theatre program as well as the expectations of the college or university. It's not at all uncommon for a department, especially a department with a doctoral program, to have a teacher/scholar who may do little or no production work and whose qualifications for tenure rest on achievements in teaching and scholarly research, just like the three of you. Furthermore, in many theatre programs even the teacher/artists—that is, the directors, designers, and such—are expected to do at least some publishing. My guess is that most people who get tenure at universities and four-year colleges have some traditional scholarly achievements to their credit, even if it's more likely to be published reviews and conference papers than journal articles and books. You'd be surprised how many theatre faculty members do indeed publish articles and even an occasional book."

"What about the number of refereed journals, Martha?" asked Carol.

"First, you tell me what a physicist means by a 'refereed journal'."

"Well, it's a rather imprecise term, but I take it to mean a publication that receives openly solicited articles which are then reviewed and recommended, or not recommended, by a jury of outside readers. Some people call them 'juried' publications."

"In theatre, I believe that would include publications like *Theatre Journal, Theatre Survey, Modern Drama, Renaissance Drama, On-Stage Studies, The Drama Review, Performing Arts Journal, Shakespeare Quarterly, Theatre Research International, Theatre History Journal, and the Journal of Dramatic Theory and Criticism.* But it's hard to say how many bona fide journals, offering publishing opportunities to theatre faculty members, exist in our field; maybe a dozen or so. But there are considerably more if you include those in related areas that publish theatre and drama articles, like the *Quarterly Journal of Speech* and the *ACA Bulletin.*"

"But tell me Dick, you're on the university's promotion and tenure review board: how important is the distinction between publishing in a refereed journal or, say, in your alma mater's alumni magazine?"

Dick frowned. "Are you serious? Come on, Martha. You know as well as I the answer to that one. It's a terribly important distinction. Unfortunately, some new, young faculty members don't understand that. They see a publication as a publication, period. A good chair will disabuse them of that idea in a hurry. There's nothing wrong with doing an article for the alumni magazine, or writing reviews for the local paper, but that's not what tenure review boards are looking for in the category of 'scholarly research.' Now, come on folks. Let's get back on the trail or we'll never make the summit by noon."

Service

The wind had picked up considerably. Despite the bright sun, the climbers were feeling the morning's biting cold at an altitude of nearly thirteen thousand feet. Jackets, caps, and hoods were firmly zipped, snapped, and tied. They persisted, single file, along the narrow rocky path that continued to rise, cross back, and rise again up the mountain, pausing occasionally to look out into the splendor of the mountains beyond, the sky above, the valleys below.

"God, how wonderful!" said Carol. "Everyone should do this at least once in a lifetime."

Leslie smiled. "Strange, isn't it, how it makes you feel so grand and powerful, yet at the same time so infinitesimal and insignificant?"

"Anyone having breathing problems?" shouted Dick from a few yards back.

"No, but my hands are freezing!" yelled Martha.

"Where are your gloves?"

"I forgot to bring them. I mean, after all, it was in the eighties on campus yesterday. Who's thinking about gloves?"

"Here, I've got something for you." Dick pulled off his backpack, reached in and pulled out a pair of heavy socks. "They're extras. I won't be needing them today. Put 'em on your hands."

Although her hands were nearly numb, Martha managed to pull on the welcome heavy cotton protection of the athletic socks. "Thanks, Dick. We can always count on you. An Eagle Scout if there ever was one."

"Glad to be of service, little lady."

"Watch it, fella."

"Service! That's the third topic," declared Leslie, who had joined them at the edge of the path. "Service: the catch-all category for everything we do that can't be called teaching, scholarly research, or creative work. Every department has it, every department needs it, and every junior faculty member who cares about making tenure is a fool to spend time on it."

"You're such a cynic, Les," said Carol, as they began moving forward along the trail towards the boulder field, where the trail ended and an enormous expanse of jagged rocks had to be crossed to reach the Keyhole Notch. The notch would allow them to cross over the mountain's ridge to the other side, from which they could make the last thousand foot ascent to the summit.

"Tell me I'm wrong, Carol."

"You *are* wrong, Les. In the first place, tenure is not the one and only goal of a junior faculty member. At least, it shouldn't be. There's also the matter of becoming a good colleague, getting acquainted with others outside the department, participating in the life of the campus and in the decision-making processes. These things are part of service—to the department, to the university, and to one's discipline—and maybe to the community, as well. It's how a person gains a feeling of belonging and being a contributor."

"Yes, well, they won't have to worry about 'a feeling of belonging' very long if they don't make significant progress towards tenure," said Leslie as he tightened the hood of his jacket against the cold morning wind.

Although they were now nearing the summit and, in a sense, one with the mountain, the climbers were increasingly awed by the majesty of Long's Peak. As the boulder field came into view, and beyond that the notch through which they would have to climb to reach the access trail to the mountain's summit, the four paused to take in the beauty around them. To their left was the Diamond: the sheer face of the mountain and the most direct route to the top, provided one is a true mountain climber and is prepared to scale several hundred feet of vertical granite. Ahead was the boulder field, the notch, and winds gusting to fifty or sixty miles per hour. They could make it, but it would demand endurance, strength, and no small amount of courage. As they reached the boulder field, which seemed totally devoid of vegetation and resembled, as much as anything, the imagined surface of another planet, the group rested for one more time before attacking the summit. Backs were turned to the wind and the thermos passed around.

"All right, here's my reading on the topic of service," said Leslie. "Faculty members overvalue it, administrators undervalue it, and it's up to the chairs—that is, we who are both administrators and faculty members—to find and define, in each tenure and promotion case, the appropriate value of the candidate's service. Frankly, I find this harder than evaluating teaching or creative and scholarly work."

"Well, for one thing," said Carol, "you have to make a distinction between departmental and university service—what I would call 'internal'—and, community and professional service—that is, 'external' service. The positive side of 'internal' service is the gratitude and respect it can win from campus colleagues, and this certainly can't hurt a junior faculty member who's up for renewal, promotion, or tenure. The main benefit from 'external' service is that it extends the faculty member's circle of recognition and reputation beyond the immediate bounds of the campus. A lot of schools these days expect a degree of 'national recognition' from anyone going up for tenure. Of course, the most valuable form of such recognition is when it results from outstanding scholarly or creative work. But activities such as reviewing for journals, serving as an officer in a professional organization, and doing workshops at conventions, can, when well done, add positively to a faculty member's recognition and reputation beyond the campus."

"In any case," Carol continued, "service is a contribution, not an achievement like excellent teaching, publishing, or creative work. As such, it doesn't normally get evaluated—at least not in any formal sense. Doing things like community service, advising, program planning for conferences, speaking to local groups, helping with fund-raising campaigns, recruiting, and so on, are all signs of collegiality and good citizenship. And, frankly, some schools value these things more than others. Certainly, department colleagues usually expect such service from junior faculty members."

"I hear what you're saying, Carol, but it still seems pretty vague to me," said Martha. "I mean, when it gets right down to it, what should I, as chair, supposedly the one with wisdom in these matters, say to a junior faculty member who asks if he should accept a committee assignment or allow herself to be a candidate for an office in a professional organization?"

"You just can't generalize about it, Martha," answered Leslie. "At some schools, an active record of service can be a real asset for promotion and tenure. There are some places where tenure can be granted on the basis of teaching and service, without significant published or creative work. But there are fewer and fewer such places these days, and they're usually small programs. If a school places great value on service, a good chair will help a new faculty member find those opportunities and assignments that will allow a record of service to be established. On the other hand, at schools where service is definitely no substitute for publications and creative works, a good chair may have to counsel a non-tenured faculty member *against* putting in too many hours being a 'good citizen'. At such schools, and this includes most major colleges and universities, I'd be surprised to learn of anyone with a strong teaching and publishing or creative record ever having been denied tenure solely because of a poor record of service."

Dick rose and adjusted his backpack. "I'll tell you what I tell new, junior faculty members: 'Don't try to be all things to all people in Academe. They'll burn you out, sure as hell, in the interest of *their* projects and priorities. It may be flattering that they want your services, but you can't afford to be generous with your time and energies towards projects that are neither part of your contractual obligation nor valuable for your personal resume. In the first few years of a career, with the mandatory tenure hurdle directly in a person's path, a young faculty member's response to any request for services should be, 'How will it help my career?' And a good chair's responsibility is to give that faculty member a straight answer. Now, are we ready to go for the top? Everybody feel OK? No one feeling lightheaded, or at least no more so than usual?"

"Right. Let's do it," laughed Carol. "Sir Edmund calls and we respond!"

As the four started across the boulder field, Martha moved beside Dick. "But, Dick, service is really very important!" she insisted. "No, more than that, it's *essential* to any department, or college, or university." The wind was picking up considerably. "We can't do without service from our faculty any more than we can do without teaching. You can't tell me advising isn't important, or search committees, or curriculum committees, or . . . ."

"What? I can't hear you," shouted Dick.

"I said, service is very important. It's vital!"

"Still can't hear."

"Service, Dick. Service!" Martha yelled in frustration.

"Sorry. Can't follow you. Not on this mountain. Too windy."

One by one Martha, Dick, Leslie, and Carol climbed through the notch, the "Keyhole", onto the other side of the ridge and into a steady gale of wind. Step by step, holding close to the mountain's side, they edged along the trough that led to the summit. The day was beautiful and the climb exhilarating despite, or perhaps because of, the obstacles. Martha smiled and thought, "After a couple of years on the job, I hope I'll be able to feel the same about being a department chair."

APPENDIX

GUIDELINES FOR EVALUATING TEACHER/ARTISTS FOR PROMOTION AND TENURE

The production of plays, the study of produced plays, and the study of producing plays constitute the discipline of theatre. In recognition of this, most institutions of higher education now include *creative activity* as a legitimate component for promotion and tenure consideration. Other components, such as teaching, scholarly publication, and service have established methods of documentation that are relatively non-controversial and are generally accepted while no such generally accepted policy exists for creative achievement.

This document is based on the assumption that on-campus preparation of plays for public performance allows teacher/artists a viable outlet for demonstrating artistic achievement. Off-campus work with reputable professional companies may supplement this evidence and will often be required in programs emphasizing professional training. Further, this document attempts to establish guidelines for use of creative achievement in promotion and tenure procedures and delineates methods of evaluating and documenting such achievement.

It is obvious that a variety of competencies are required in theatre studies in higher education. This document presupposes that all faculty who have public performance responsibilities should be evaluated at least in part on their level of achievement in these responsibilities. It does not imply that more traditional methods of evaluation (teaching, scholarly activity, and service) are unnecessary. The evaluation of artistic work and the articulation of the basis for evaluation is the responsibility of the theatre faculty and the theatre chair. Faculty have the greatest opportunity to document artistic achievement in assignments such as directing, designing, acting, and playwriting. Recent developments in theatre education have created increasingly refined specialties in performance, theatre technology, and management. Individual institutions must decide whether or not these important specialists have tenure track appointments. Those institutions placing teacher/artists on tenure track appointments should consider the following guidelines:

a. At the time of appointment both the institution and the teacher/artist must agree upon clearly defined institutional expectations concerning teaching performance, creative achievement, research/publication, and service.

b. Institutions and departments are obligated to provide a sufficiently flexible schedule and adequate support to allow the teacher/artist/scholar to pursue those creative and/or scholarly endeavors appropriate to promotion and tenure.

c. If the creative achievement of these teacher/artists in preparation of plays for public performance is to be evaluated for purposes of promotion and tenure, institutions and departments must:

1. specify carefully that portion of the process ascribable to each teacher/artist;
2. provide an agreed upon method of evaluating that achievement; and
3. validate that evaluation through peer review.

I. Documenting on-Campus Creative Achievement

The quality of artistic achievement can be documented by a variety of measures. This documentation should be accumulated over an extended period of time and should include:

- a. Evaluation by the chair;
- b. Evaluation by faculty peers;
- c. Evaluation by outside experts (see note 1).

Candidates should submit additional documentation which may include:

- a. Evaluation of work submitted for competitions, such as ACTF, etc.;
- b. Reviews in the media by competent critics;
- c. Slides of productions, working drawings, video tapes, photographs, light plots, and other supporting material;
- d. Prompt books;
- e. Letters from the public;
- f. Testimonials.

Since all on-campus creative activity involves a learning experience for students, the quality of that learning experience can be documented by a variety of measures including:

- a. Evaluation by the chair;
- b. Evaluation by faculty peers;
- c. Assessment by students and, when appropriate, alumni.

II. Documenting Off-Campus Professional Productivity

A teacher/artist may document the quality of off-campus professional productivity in a variety of ways including:

- a. Demonstrating a record of continuous activity in the profession through appointed or elected leadership positions in professional organizations;
- b. Demonstrating professional recognition through such achievements as:
  1. competitive union memberships;
  2. honors and accolades;
  3. invited presentations, lectures, and performances;
- c. Demonstrating peer approval of skill mastery, such as invitations to teach master classes or lead intensive workshops;
- d. Demonstrating professional competency through employment by reputable professional companies.

Note 1

Since no recognized jury equivalent to those used by professional journals exists to evaluate artistic achievement, theatre departments should attempt to approximate this practice when seeking outside expert evaluation. For example, a list of potential jurors agreeable to the department and the dean might be maintained from which jurors could be drawn to provide a written response to a particular production. It is important that, in so far as possible, such jurors be without professional or personal connection with the teacher/artist. Schools should be prepared to underwrite the cost of bringing jurors to the campus for an on-campus production. In the case of designers, portfolios and other artifacts may be sent to experts for evaluation. The work of playwrights may be considered to be jurored when accepted for performance or published by a reputable leasing company or other established publisher.

Unlike the teacher/scholar who submits only successful efforts for consideration for promotion and tenure, the teacher/artist by the nature of his/her assignment must submit the total corpus of his/her on-campus creative activity to some level of evaluation. Furthermore, the eccentricity of artistic judgment is a commonly accepted phenomenon. Departments should insist, therefore, upon expert documentation of a fair sample of the teacher/artist's work. Moreover, the teacher/artist, like the teacher/scholar, should have the right to select the work to be evaluated by outside expert jurors and the right of reasonable refusal of names on the potential juror list.

This document was drafted by Donald L. Rosenberg (Chair), Larry Clark, Sherwood Collins, Robert Hall, Beverley Byers-Pevitts, Vera Roberts, Webster Smalley, James Symons, and Jon Whitmore. Additional members participating in the project included Oscar Brockett, Doug Cook, Gil Lazier, Keith Michael, and Barry Witham.

Revised in October, 1987 by a Task Force of ATHE consisting of Jon Whitmore (Chair), Donna Aronson, Beverley Byers-Pevitts, Larry Clark, Sherwood Collins, Robert Hall, Wendall Josal, Lucy Nowell (USITT), Vera Mowry Roberts, Donald L. Rosenberg, and James Symons.

A SUPPLEMENT TO "GUIDELINES FOR EVALUATING TEACHER/ARTISTS FOR PROMOTION AND TENURE"

Models for Evaluating Creative Activity

In 1985, the document *Guidelines for Evaluating Teacher/Artists for Promotion and Tenure* was developed by a special committee of the Chief Administrators Program of the University and College Theatre Association and subsequently approved by the University and College Theatre Association, the Association for Communication Administration, and the Association for Theatre in Higher Education, the organization continuing this work. The following supplemental report defines responsibilities and suggests models for systematic evaluation of various forms of creative activity. Because of the diversity of educational contexts, the theatre program's chief administrator and its faculty will establish the criteria and context for evaluation peers and outside experts. The following explains how this might be done.

A. Evaluation by the Chair

The Chief administrative officer should systematically evaluate the creative activities of the faculty member. Minimally, these creative activities should be evaluated in written form annually. For evaluating individual artists, the following models are suggested:

Model One

1. The chief administrative officer attends the meeting(s) of the production team to observe discussions of the production concept.
2. Within this context, the chief administrative officer meets with the individual being evaluated to learn about the process the artist will employ to achieve the shared production concept.
3. The chief administrative officer observes meetings, auditions, and rehearsals as appropriate.
4. The chief administrative officer attends one or more public performances.
5. The chief administrative officer discusses the artistic achievement with the artist and, if desired, other personnel involved in the production.
6. The chief administrative officer writes an evaluation of the artist's work.

Model Two

1. Either before or after attending the production, the chief

administrative officer meets individually with the artist and the various production personnel to discuss the creative process and the artistic achievement.

2. The chief administrative officer writes an evaluation based on the discussions and on the production.

Model Three

1. Either before or after the production, the chief administrative officer meets with the artist and with the appropriate production personnel in a group.

2. The chief administrative officer writes an evaluation based on the discussions and on the production.

B. Evaluation by a Faculty Peer

A peer evaluation should be performed by a selected senior faculty member who has appropriate expertise to study and evaluate the preparation process as well as the public presentation of a given production. The emphasis of the written evaluation should be on the process leading to the presentation. The following models are suggested:

Model One

1. The peer evaluator attends the meeting(s) of the production team to observe discussions of the production concept.
2. Within this context, the peer evaluator meets with the individual being evaluated to learn about the process the artist will employ to achieve the shared production concept.
3. The peer evaluator observes meetings, auditions, and rehearsals as appropriate.
4. The peer evaluator attends one or more public performances.
5. The peer evaluator discusses the artistic achievement with the artist and, if desired, other personnel involved in the production.
6. The peer evaluator writes an evaluation of the artist's work.

Model Two

1. Either before or after attending the production, the peer evaluator meets individually with the artist and the various production personnel to discuss the creative process and the artistic achievement.
2. The peer evaluator writes an evaluation based on the discussions and on the production.

Model Three

1. Either before or after attending the production, the peer evaluator meets with the artist and with the appropriate production

personnel in a group.

2. The peer evaluator writes an evaluation based on the discussions and on the production.

Ordinarily, peer evaluation should follow Model One since it will involve more detailed analysis. Because of time constraints, chief administrative officers will more likely follow Model Two or Model Three.

C. Evaluation by an Outside Expert

The outside expert's written evaluation will emphasize the artistic merit of the public presentation. This individual should be one who is qualified by experience and training to render an informed, objective evaluation of theatre artistry. A model format for such evaluations will include:

1. Assessment of overall artistic merit of the production.
2. Analysis of the production elements.
3. Assessment of the extent and quality of the contributions made by the artist being evaluated.
4. Comparison of this presentation with productions of other programs having similar missions and goals.

These models, and the *Guidelines* upon which they are based, are applicable to all teacher/artists involved in the production of plays. The written evaluations will become part of the creative artist's dossier. In every case, the artist must be given the opportunity to respond in writing to all evaluations. It is understood that evaluations will be accumulated over an extended period of time.

SUGGESTED READINGS

Books

Centra, John A. *Determining Faculty Effectiveness: Assessing Teaching, Research, and Service for Personnel Decisions and Improvement.* San Francisco: Jossey-Bass, 1980.

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*Also see the list of Suggested Readings for Chapter 2.

4

Production Program Administration

Paul Antonie Distler

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The Chair's Role

- Maintain proper fiscal control of the departmental budget
- Develop a creative recruitment campaign to obtain the best possible undergraduate and, as appropriate, graduate majors
- Develop a creative plan for the future quantitative/qualitative growth and development of the department
- Attract and retain a first-class faculty
- Create (with the faculty) a curriculum that is both sound and innovative

These are just a few of the duties and responsibilities that face a theatre department chair, and I would in no way denigrate their importance and preeminence in any theatre chair's work priorities.

Put another way, any theatre department worth its salt must have a good faculty, a good undergraduate student body, a solid and innovative curriculum, be well managed, and have a clear and agreed-upon understanding of its own curricular aims and goals. Whether speaking of a theatre department or a curriculum in the humanities, the social sciences, the sciences, or the like, such departmental attributes are indisputably necessary.

However, when evaluating the quality of theatre disciplines in colleges and universities, another factor emerges that (quite often) seems to preempt such above-mentioned criteria that are usually applied to administrators of other academic disciplines. Put rather too simplistically, it boils down to this: is the production season successful?

The Production Program

It is truly unfortunate, I believe, that this single criterion so many times overshadows and outweighs student recruitment, an innovative curriculum, good personnel management, and the like; however, I also believe that it is entirely understandable. First, the production season is the *public face* of any theatre department; it is how the university community and the public-at-large see us, and we do everything possible to advertise the production season to garner as large an attendance as possible at each and every production. Second, the academic curriculum in theatre is little known and even less understood by our colleagues in the traditional disciplines. Most of them, however, have seen theatre, and, hence, we are judged by what we produce. Finally, there really does exist some justification for judging a department and its chair by its production season—after all, the various productions presented should reflect the quality of our students, our faculty, and the training that we are offering.

With these assumptions and realities as background, how are theatre production programs administered?

Production Program Parameters

Before getting to some of the specifics of production program administration, let me suggest a few factors that will have some bearing on the type of administration possible: (1) commitment of the central administration to a strong production program; (2) mission and nature of the college or university (for example, a church-related institution may place certain restrictions on the choice of a season); (3) the physical theatre plant available to the department; (4) whether the institution is in an urban or a rural setting (if urban, there is bound to be professional competition—if rural, the theatre production season is probably the *only game in town*); and (5) the strength of the other arts (particularly music) at the institution (if the other arts are strong, the attendance at their exhibitions and concerts will help the theatre production program, in addition to having the music department as an ally and co-producer of musicals).

But, probably more than any of these just mentioned factors, the actual size of the theatre department will play the largest role in determining how a chair administers the theatre production program. With departments of varying sizes, the particular methods of administration will, obviously, vary: with a one person department, the chair is in total control; with a two to five person department, the chair usually leads the group to an informal agreement on the production season; with a five to ten person department, a formal or semi-formal consensus of the theatre production season is agreed upon by the faculty, with the chair as convener; with a department of ten faculty members or larger, there is most often a formalized structure with delegated responsibilities to a production committee, of which the chair may or may not be a member; and with any size department (beyond the one person unit) other permutations and combinations of the above-listed possibilities can exist.

Production Program Mission Statement

Whatever the departmental configuration and whatever the other constraints external to the department, the key to successful administration of a theatre production program is the existence of a rationale/purpose for what is programmed each year, a workable production schedule, and an oversight mechanism that does not encroach upon the artistic freedom of any of the production ensembles.

Unfortunately, production seasons (and the administration thereof) far too often result from unarticulated and subliminally understood (or, occasionally, misunderstood) feelings or senses or perceptions of "what we ought to do during this particular production season."

Or, production seasons are created from the sometimes narrow and parochial desires of what the director (or directors) *want* to do that particular year, irrespective of what has been done in previous production seasons or what might best serve the department and its community.

Or, sometimes, production seasons are selected solely to utilize or showcase (read, sometimes, *exploit* to the disadvantage of other theatre students) the talents of particular students prominent in the eyes of departmental faculty.

Or, worse yet, the production season is developed out of desperation with a potpourri of plays, dredged from fatigued graduate school memories of faculty members facing a printing deadline for the season's subscription brochure:

> "Yeah, let's do a Lorca."
> "*House of Bernarda Alba.*"
> "Yeah, yeah!"
> "How about a Shakespeare?"
> "Yeah, yeah—which one?"
> "Oh, hell, we'll figure that out later. Just list Shakespeare--he always sells!"
> "Okay. You're right. Okay. And, just to balance things, what do you say to—oh—something modern—like a comedy to balance off *Bernarda Alba*. Like . . . . like . . . . *The Odd Couple?*"
> "Brilliant!"
> "Damn, what a season!"
> "Type it up and get it to the printers—copy was due last Friday."
> "Well, guys, helluva season."

Such scenarios as these occur, unfortunately, because too many theatre departments and theatre department administrators have not taken the time, or felt it necessary, to develop an educationally *and* creatively based rationale or procedure for the creation of a production season, let alone the total theatre production program. At the heart of an educationally and creatively sound production program rationale must be a clearly articulated purpose for doing theatre productions that fits within the overall mission of the department—which must ultimately fit within the mission of the college or the university.

Although I would be the first to admit that the following mission statement for a production season should not be regarded as a universal paradigm, it does fulfill for the Department of Theatre Arts at Virginia Tech the requisites I have outlined, both philosophically and as an administrative matrix.

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The mission of Theatre Arts-University Theatre, the production wing of the Department of Theatre Arts, is based on five primary premises:

a) to create for students and faculty alike a *laboratory* in which they can test out, and experiment with, the practical and theoretical artistic skills and precepts that emanate from the *academic* curriculum;

b) to enhance the cultural life of the university community through the presentation of the best theatre possible—in particular, a type of theatre not readily available in the commercial sphere—to audiences of all ages, but serving, primarily, the adult theatre goer;

c) to provide Theatre Arts majors, during the course of four-year rolling cycles, with as wide a range as possible of fine dramatic literature from various cultures and various ages, presented in a variety of theatrical modes, without threatening standards of excellence in the art form of theatre;

d) to lend support to the evolution of American theatre by presenting a new, unproduced script by an American playwright each year; this production also has an *in-house* benefit of providing faculty and students with an opportunity to observe and be involved in the evolution of a script from its raw state into a finished production—i.e., involvement with a unique process and product, aided by the participation of professional performers and a professional dramaturg; and, finally,

e) to be the institution that provides the structure for the creative process and product interrelationship (both parts of which are, and must be, equal in value) without which theatre people cannot exist.

Given the fact that faculty and students will always be at various levels of artistic understanding and creative proficiency, the accomplishment of this mission cannot occur within a singular production situation. As a consequence, Theatre Arts-University Theatre provides three rather general categories of production – each one of which is vital and important to the realization of the mission of TA-UT: Mainstage Season, Studio Season, and Workshop Season. The artistic validity of each Season is co-equal with the other two Seasons; the differences among them derive from practical production considerations listed below.

Also, given the fact that the Scene Shop, the Costume Shop, and the Management Office have definable limitations in terms of space, productivity, and manpower, the number of productions scheduled for the Mainstage and Studio Seasons is limited to a combined total of nine – three in each quarter of the academic year. There is no limitation on the number of Workshop productions.

All productions presented in any of these three Seasons must be approved by the Executive Production Committee. Play readings and scene work may occur at any time and are considered outside the formally submitted/approved productions that are programmed in the three seasons.

Finally, to augment productions presented in the Mainstage and Studio Seasons, TA-UT may book an unlimited number of touring attractions, dependent on their appropriateness to the departmental mission and such exigencies as scheduling, space, budget, marketing, and the like.

Mainstage Season:

1. shall consist of five or six productions annually;
2. shall be fully-mounted productions, presented in Squires Theatre;
3. shall be designed and directed by faculty members and qualified advanced graduate and undergraduate students;
4. shall be produced with significant production budgets;
5. shall be partially supported by the public through patron, subscription, and/or per show ticket sales;
6. shall be determined, with production staff assigned (to the extent possible), in the Spring Quarter of the preceding academic year; and
7. *Shall represent, to the monetary and artistic extent possible, the completely realized theatre production.*

Studio Season:

1. shall consist of three or four productions annually;
2. shall be fully- or minimally-mounted productions, presented in either PAB 204 or on the stage area of Burruss Hall (for minimal mountings, fully-realized designs may be

displayed at the production);
3. shall be designed and directed by qualified graduate and undergraduate students and, on occasion, by faculty members;
4. shall be produced with moderate production budgets;
5. shall be minimally supported by the public through the sale of per show tickets;
6. shall be determined, with production staff assigned (to the extent possible), in the Spring Quarter of the preceding year; and,
7. *shall represent, to the monetary and artistic extent possible, the emerging realization of the complete theatre product.*

Workshop Season:

1. shall consist of an undesignated number of productions annually;
2. shall be essentially non-mounted productions (i.e., set pieces pulled, but not modified, from stock; costumes pulled and modified minimally from stock; and absolutely minimal lighting) presented in PAB 204;
3. shall be designed and directed by qualified graduate and undergraduate students, and, on occasion, by faculty members;
4. shall be produced with budgets limited to royalties;
5. shall be supported only with TA-UT funds;
6. shall be determined in the academic quarter prior to their presentation, excepting the Fall Quarter when they will be determined as early as possible in that academic term; and
7. *shall represent, to the monetary and artistic extent possible, the realization of specific training objectives of the students or faculty involved in productions.*

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As I hope is evident, this mission statement provides not only a philosophic rationale for a production program, but a clear delineation of the matrices through which it can be implemented—the three types of production situations, with their quite specific goals and means of achievement.

Choosing the Season

So far, so good. But how is this theatrical engine ignited and maintained as a smooth-running, creative, and effective production machine?

The mechanism at Virginia Tech (as mentioned in the foregoing mission statement) is the Executive Production Committee—a group consisting of the master teacher in scene design, the master teacher in costume design, the master teacher in directing, the master teacher in acting, and the department dramaturg. As mentioned earlier, the size of the theatre department will determine the size of this particular group that serves as producer for the theatre production season. In some cases, the chair might be the sole producer—in other cases, it may be a somewhat smaller committee than is operative at Virginia Tech. Whatever the case, however, it is the function of this group (or individual) that is important, not its size.

The ExProdComm (as it is known colloquially at Virginia Tech) makes all decisions concerning the department production program: (1) the selection of the plays for each season; (2) the assignment of production teams; (3) the scheduling of rehearsal and production dates; and (4) the creation, approval, and oversight of the production budgets.

To aid the ExProdComm in its implementation of the theatre production mission statement, a number of precepts, practices, and methodologies have been developed over the years, three of which have proved of seminal importance to the effective functioning of the committee and the positive reception of the theatre production seasons.

First, the ExProdComm follows a very clearly defined method in choosing the so-called Mainstage Season. At an appropriate time during the academic year (usually in January or February), suggestions of scripts to be done during the following two academic years are solicited from the faculty, staff, and both graduate and undergraduate student bodies. All of these suggestions, plus those generated from within the ExProdComm itself, are then considered from several perspectives, the primary of which is the fulfillment of the guidelines limned out in the mission statement in terms of the five goals of the theatre production program.

As a base method to such fulfillment, the ExProdComm has devised a matrix of seven script categories into which the play suggestions are put. During the course of each two-year production season cycle, at least one script from each category must be programmed for the Mainstage Season. The seven script categories (with some examples) are as follows:

- Period Classic: *Antigone, Volpone,* and *The Rivals*
- Modern Classic: *The Three Sisters, Private Lives,* and *Hedda Gabler*
- Musical: *Gypsy, The Mikado,* and *The Robber Bridegroom*
- Modern Realism: *Death of a Salesman, Hot'l Baltimore,* and *Getting Out*
- Modern Non-Realism: *Waiting for Godot, A Pheonix Too Frequent,* and *The Birthday Party*
- Risky: *Curse of the Starving Class, Woyzeck,* and *Ubu Roi*
- New Play: *Winter Foliage, Quiet in the Land,* and *The Northpole I Have Charted*

In making its selection of scripts from these seven categories, the ExProdComm also takes into consideration the following conditions or concerns: first, as mentioned above, Mainstage plays are chosen on a two year cycle, the first year of which is quite firm and the second year of which may be altered during the following academic year. Second, account is taken of the professional training needs of the graduate students in the MFA program. Finally, the script selection also acknowledges the professional development needs of both the undergraduate students and the members of the faculty.

A second major function of the ExProdComm is the establishment of the Studio and Workshop Seasons. As defined in the mission statement, these particular types of productions are (in varying degrees) smaller, less complex, and more *student oriented* than the plays in the Mainstage Season. As with the selection of the Mainstage Season, however, there is a very definite procedure that allows the ExProdComm to select a series of Studio and Workshop productions that fulfills the purpose and function as defined in the mission statement.

As an example, let me focus on a Workshop Production. Whether proposed by a student or a faculty member, Workshop Productions will be approved by the ExProdComm based on the following information provided by the student or faculty member:

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Workshop Production Application

1. Project title (and author, if applicable)______________________
2. Project director ____
3. Cast size ______ M ______ F
4. Special casting requirements or conflicts, if any______________
5. Project proposed for__________ quarter
6. Define briefly the nature of this project. Why have you chosen to work on *this* particular project? What particular things will you be trying to work *on*? (Please attach a copy of the script, if you are proposing to work on a scripted piece.)
7. Given the limited technical support available to Workshop projects, how do you intend to handle any specific technical requirements your project may seem to have which will not be met by the standard Workshop resources at your disposal?
8. Will your project require the payment of royalties?_______ If so, how much?__________ Who are the leasing agents?__________

   Submitted by______________________Date _________________

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Budget Procedure

The third major concern of the department producer or production committee is in the area of budget. Since the chair's duties and responsibilities in the development and control of budgets is discussed in Chapter 6, I will mention only a few items that might be considered in the theatre production season budget. First, to the extent possible within the financial framework of the particular college or university, the production budget should be set up on an accrual, rather than a cash, basis. Given the fact that academic theatre programs usually support the production season through a mixture of both generated (box office) and direct subsidies from the institution, accrual bookkeeping simply allows us to mix these two sources of income in a manner that provides continual and more fiscally prudent accountability. Second, I would also recommend that the theatre production season budget be developed to incorporate fund accounting procedures. That is to say, the budget should be broken down to reflect individual budgets for each of the Mainstage productions, for the Studio productions, for the Workshop productions, for general scene shop purchases, for general costume shop purchases, and for any other specialized expenditures.

Summary

As mentioned earlier, the administrative procedures that I have outlined are those that work for us here at Virginia Tech. My purpose in relating them is not to suggest that they constitute the only way in which a theatre production program can, or should be, administered. Rather, I am attempting to make the case for a comprehensive, well-reasoned, and tightly accountable production program—one that does not allow for the various unacceptable scenarios mentioned at the beginning of this chapter.

One final note. Use whatever accounting methods are appropriate in developing your budgets. Devise whatever selection strategies that will work best for you in creating a production season. Designate yourself or a committee as the best means for administering the production program. Fit, in short, the mechanical processes of a production program to the unique and particular exigencies of your campus. But, please create an articulated, understood, and agreed-upon mission statement from which all of the processes emanate and by which they are all validated.

SUGGESTED READINGS

Books

Green, Joann. *The Small Theatre Handbook.* Harvard: The Harvard Common Press, 1981.

Langley, Stephen. *Theatre Management in America: Principle and Practice.* 2nd ed. New York: Drama Book Specialists, 1980.

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5

Academic Planning

Jon Whitmore

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Why Plan?

An academic plan is designed to facilitate the creation of a shared vision for the future development of your theatre department in order for it to respond creatively to the challenges of the decades ahead. The purpose for formulating an academic plan is to articulate the mission and goals of the department and to outline strategies for achieving those goals.

The creation of an academic plan must begin with a clear vision of the future of your department. The vision must be shared collectively by colleagues, but must be initiated through the department chair's leadership. As Bennis and Nanus state:

> To choose a direction, a leader must first have developed a mental image of a possible and desirable future state of the organization. This image, which we call a vision, may be as vague as a dream or as precise as a goal or mission statement. The critical point is that a vision articulates a view of a realistic, credible, attractive future for the organization, a condition that is better in some important ways than what now exists.

> A vision is a target that beckons. . . .Note also that a vision always refers to a future state, a condition that does not presently exist and never existed before. With a vision, the leader provides the all-important bridge from the present to the future of the organization.
>
> A shared vision of the future also suggests measures of effectiveness for the organization and for all its parts. It helps individuals distinguish between what's good and what's bad for the organization, and what it's worthwhile to want to achieve. (89-92)

The strategic planning process outlined in this chapter is intended to aid you in thinking about important questions which concern your theatre department's future. A good academic plan should provide answers to the following questions:

- What is the mission or purpose of your department?
- What are your department's major strengths and weaknesses? Do you have a comparative advantage over other departments in your region or in the United States?
- What future changes, trends, or events might affect your academic institution and department? What threats and opportunities confront you?
- Can you envision a future in which your department would be improved, more dynamic, larger, smaller, better, more focused, more competitive, etc.?
- Do you have a strategy for improving the department over the next several years?

The planning process should aid an academic department in identifying a number of major thrusts or directions around which it can marshal its resources and energies. The planning process should assist you in determining and clarifying what your department's mission, goals, and strategies are now, and what they should be in the future.

As Keller states:

> To think strategically is to look intensely at contemporary history and your institution's position in it and work out a planning process that actively confronts the historical movement, overcomes it, gets on top of it, or seizes the opportunities latent in it. A campus with an academic strategy has a battle plan to get stronger and better in the teeth of historical conditions. It reads the face of history—or, to change disciplines, the ecological environment—skillfully and then devises a scheme to survive in it and transcend it. With an academic strategy a college or university leaves the passive

> mendicant order and becomes an active knight-errant. (143-44)

The development of a departmental strategic plan should lead to a clearer vision of your desired future; provide strategies for achieving that vision; help identify those things which your department already does well; provide a framework for decision making; prepare the department to meet the challenges of the future; serve to focus the department's energies; increase communication among faculty, students, and administrators; and improve competitiveness for scarce resources.

The Planning Process

While there are a great variety of planning models, most of them include the following seven steps:

1. Evaluate your current status.
2. Develop a mission statement.
3. Develop realistic and measurable goals which reflect the mission statement.
4. Develop implementation strategies for reaching your goals.
5. Implement the proposed strategies.
6. Evaluate outcomes.
7. Continue to review the mission statement and goals and revise them to meet changing circumstances.

These seven steps will serve as a guideline for developing an academic plan for your theatre department. Consideration must be given to the differences in size, structure, philosophy, and mission of the department you manage, and the university or college which houses your program. This chapter is intended to provide general insights into the planning process. You should adapt what is written here to your particular circumstances.

Preconditions for Successful Planning

Planning implies change. For most people, including faculty and staff, change is a scary proposition. Faculty may worry that if things change their favorite course or accepted niche in the department might no longer exist. Staff may worry that any change in departmental direction will threaten the existence of their jobs, or at the very least, change their working conditions in some adverse way. Department chairs and deans, who will be expected to perform a leadership role in developing strategic plans must realize that planning, which may lead to change, will be perceived by many as a threatening process.

In order to eliminate, or at least reduce, the stress which planning and anticipated change can bring, the *process* of planning must be discussed widely with faculty, staff, and student groups which might be affected by any proposed changes. All constituents must be brought to understand and accept as reasonable the department's planning process. This may be achieved by involving faculty, staff, and students in ways consistent with their experience, interest, and expertise. They should be involved to such an extent that they feel their contributions are worthwhile and valuable, and that they are being taken seriously.

Given the reality that planning for change cannot take place without some negative reactions, planning leaders must make every effort to be open to criticism and accept it gracefully, and must possess a high tolerance for controversy and debate. Good communication is essential. Planning ideas should be discussed and debated by the faculty and staff who will be affected by any anticipated changes, because these individuals will be needed to convert the plan into successful practice.

Who are the Planners?

In order to develop an academic plan that is both visionary and achievable, the planning process must be shared by a wide range of faculty, staff, administrators, and students. Large departments may want to convene a planning committee, while smaller departments would be wise to involve all the faculty and staff, plus a select group of students. At the very least, each department's planning group should include the chief administrator and an advisory committee. It is also important to work closely with your dean, whose goals and philosophies must become part of your planning efforts.

The Plan: Final Product

Should your department's academic plan be a two or three inch thick bound volume? No. Should departmental plans be exhaustive in scope and in documentation? No.

The final outcome of our work should be a highly focused report containing a mission statement, a list of major goals, and an outline of implementation strategies.

The **mission statement**, should be a general statement describing the basic purpose for which your department exists. It might also reflect the beliefs and values which the department espouses.

A mission statement should spell out the primary purpose for a department's existence.

EXAMPLES:

- The Department of Theatre's mission is to train undergraduate and graduate students for careers in the professional theatre (a conservatory training program).

- The Department of Theatre's mission is to provide broad-based education in theatre to the general student populous of Spring College (a two-person department in a small liberal arts college).

A mission statement should describe the nature and scope of the teaching, research or creative activity, and service responsibilities of the department. It should also identify the type and breadth of people or groups served.

EXAMPLES:

- The department is dedicated to providing the highest quality artistic training for its students through its intensive studio classroom program and through its main stage and experimental public performance programs. Students are drawn from a nation-wide recruitment pool, and the departmental productions are intended to provide the university community and the greater metropolitan area with an artistically diverse season of contemporary, new, and classical plays (professional training program).

- The department's goal is to provide every student at Spring College with the basic opportunity to study the history of Western theatre and the major genres and periods of dramatic literature. Introductory courses in theatre performance and design are also offered. Extracurricular theatrical performances will be presented for the general student body, faculty, and local community. All students and experienced community members will be encouraged to participate in the performance of these cultural activities (small liberal arts college).

The mission statement might also contain references to specific strengths of the department, or to its pedagogical or scholarly philosophy.

EXAMPLES:

- Because of the conservatory nature of the department's professional training program, all studio faculty have extensive professional theatre experience as actors, directors, and designers, and continue their participation in professional activities. The department has an active program which brings professional artists to campus to participate in productions, and to conduct workshops, lectures, and discussions (professional training program).

- The department strives to provide both classroom and production experience to every student at Spring College as a means of contributing to the development of their intellect and aesthetic sensitivity (small liberal arts college).

The final strategic planning document should also contain a list of **major goals** which reflect the issues presented in the mission statement and which, when reached, will improve the quality of the department and help it reach its true potential.

While mission statements describe an ongoing set of operating parameters, a goal expresses an end to be achieved. Sooner or later, goals are reached, or they go unrealized because of changing circumstances, lack of resources, or deficiency in leadership. Also, goals must be derived from the department's mission statement. If there is no logical connection between a department's goals and its mission, the planning process has gone awry.

EXAMPLES:

To increase students' exposure to professional productions and artists; to develop an experimental performance series; to increase the number of enrolled graduate students; to provide every theatre major with a performance, design, stage management, or technical assignment each semester; to increase the number of attendees at department productions by 100%; to publish significant scholarly research, annually; to improve the departmental faculty/student advising system; to become accredited by the National Association of Schools of Theatre (NAST); to develop an affiliation agreement with the local professional theatre.

Besides a mission statement and goals, the final strategic planning document should contain an outline of **implementation strategies**. These strategies should be practical, action-oriented statements which when accomplished will help the department reach its goal.

EXAMPLES:

1. **Mission Statement**
   To provide a wide range of theatrical presentations.

   Goal
   To develop an experimental performance series.

   Implementation Strategies
   -Create a student advisory board.
   -Create a new Experimental Theatre Series (ETS) budget of $15,000 by shifting these resources out of the Major Season budget.

- -Reduce the number of Major Season productions by one to accommodate the shift in resources.
- -Provide release time of one course for Associate Professor Mary Achiever so she can assume the role of artistic director of ETS.
- -Recruit one additional Graduate Assistant in design/tech to staff the ETS.
- -Etc.

2. **Mission Statement**
   To provide graduate education.

   Goal
   To increase the number of enrolled graduate students.

   Implementation Strategies
   - -Appoint a Task Force on graduate recruitment.
   - -Appoint a Director of Graduate Recruitment.
   - -Raise funds for additional graduate student scholarships.
   - -Get currently enrolled graduate students to solicit applications from acquaintances in the field.
   - -Send two faculty representatives to University/Resident Theatre (U/RTA) auditions.
   - -Reallocate departmental funds to support increased marketing of the graduate program.
   - -Etc.

3. **Mission Statement**
   To provide professional theatre training.

   Goal
   To increase students' exposure to professional productions and artists.

   Implementation Strategies
   - -Develop an affiliation agreement with the local LORT company.
   - -Hire guest professional actors, directors, and designers.
   - -Schedule a visit by The Acting Company for a performance and workshops.
   - -Develop a Theatre Tour of London for faculty and students.
   - -Etc.

In addition to a mission statement, goals, and implementation strategies, the plan should include (a) a summary evaluation of the unit, (b) a statement about the major initiatives and direction the unit wishes to take over the coming years, (c) an analysis of strengths and weaknesses, and (d) a statement detailing the most essential environmental threats and opportunities.

The planning documents should be short. They should be seen as evolutionary in nature. Each planning document should be updated annually to reflect accomplishments and new challenges.

Planning Range

Departmental planning needs to take into consideration a full range of time sequences including: ongoing issues (to be addressed on a day-to-day basis), short range issues (one to three years), and long range issues (four or more years).

Decisions you make tomorrow, or six months hence, will affect your department five or ten years from now. An integration of immediate needs, short range plans, and long range plans will help you move toward meeting your department's potential.

Evaluation: Where are you now?

Any meaningful planning process must begin with an evaluation of where your department is at this point in time. While there are many methods of evaluating programs, most involve the analysis of five main areas:

Productivity
Levels of research activity: publications, grants, quantity of performance and artistic activity, papers read, speaking invitations, service, teaching loads, number of students, FTE, and degrees conferred.

Demand
Number of courses offered, number of majors and minors, enrollment trends, how many students rejected, alumni success, and market niche.

Quality
Quality of graduate students (GPA, GRE), quality of undergraduate students (SAT, GPA), national departmental ranking, national recognition of faculty, and curricular strengths.

Centrality
Centrality of the mission of the department to the school, or university, extent to which other units are dependent upon your department, and interdisciplinary programs.

Cost
Faculty per student ratio, salary of faculty and staff, general operating expenses, part-time and temporary employees, space utilization, equipment, and other required support.

The final phase of internal analysis must be the determination of **strengths and weaknesses** within the department. Weaknesses are those characteristics which put you at a comparative disadvantage, and strengths are those characteristics which make the department distinctive.

EXAMPLES:

Weaknesses: a professional training program without a movement specialist; inappropriate performance facilities; a scene shop without adequate or up-to-date equipment; a teaching load distribution that leaves no time for scholarly research or creative activity; a tenured-in faculty with little vitality, etc.

Strengths: new well-equipped facilities; a department situated in an urban environment surrounded by professional theatres (New York, Chicago, Los Angeles); a university with an outstanding theatre collection in its library; membership in the University/Resident Theatre Association (U/TRA); 95% audience capacity at departmental productions; nationally recognized faculty; etc.

Richard Cyert, President of Carnegie-Mellon University, defines *comparative advantage* this way:

> The planning unit must determine what its comparative advantages are. Comparative advantage means comparative to other departments, colleges, or universities with which that unit is competing. We must face the fact that colleges and universities are in a competitive market.
>
> Comparative advantage may stem from a location. It may be based on particular strengths in the organization that have developed over the years, or may be based on a particular person or group of persons who have flourished at the institution. It may be based on the historical traditions of the organization.
>
> The point is that there are some elements which the school can build on to create an organization that has, if not unique characteristics, special characteristics that only a few can match. The aim of strategic planning is to place the unit in a distinctive position. (qtd. in Keller, 147)

EXAMPLES:

Comparative Advantage: the best performance facilities in the Northeast; the only conservatory training program in the state; the only state supported school in the city (low tuition); specialization in playwriting and performing new and experimental plays; specialization in musical theatre research, writing, and performance; possessing top quality faculty in American theatre history and literature; integration of the training and production program with a professional Equity theatre, etc.

Following or preceding this internal analysis, it is important for the department to understand how it compares to similar units in the institution, system, or nation. This external evaluation, known as **environmental scanning**, involves understanding and analyzing information which has the potential to affect the future of a given unit. What are the opportunities for the future? Where is your discipline going? What are your chief competitors doing? Conversely, you must ask yourselves what in the environment poses threats to your goals? Can you identify potential problems before they arise?

Environmental scanning also involves gathering information and research concerning future trends in the area of technology, the economy, demographics, and projections of future developments in the live theatre, film, and television. While there is no exact science for predicting future developments, there is a growing body of literature which reflects thoughtful analysis of key future developments both inside and outside of theatre and higher education.

What is your future?

If you understand where you are now, and the potential forces in the environment which will affect higher education and theatre in the years to come, you can begin to determine what your potential is for the short or long range future. Two major questions need to be answered:

- What does your department want to be noted for?
- How can you develop a comparative advantage?

If your department can answer these two questions precisely, you will be in a position to focus your resources to achieve excellence.

Ultimately, your analysis should lead you to answer the following questions:

- What new areas or programs should be initiated?
- What areas or programs should grow and develop?
- What areas or programs should stay as they are?
- What areas or programs should be reorganized or reduced?
- What areas or programs should be eliminated?

It is imperative that you do not view planning as standing still, or maintaining what already exists. Each department should be encouraged to identify new initiatives as well as the development, maintenance, and elimination or reorganization of existing programs.

Planning Parameters

All planning for your department and its individual units must be done in the context of the larger mission of your university or college, and of the goals of your dean, president, and provost. To use an example from my own institution, the State University of New York at Buffalo, the president and provost have set down several goals for the University which include:

- becoming one of the ten leading public research universities in the nation
- recruiting and retaining senior faculty of the first rank
- increasing external funding
- increasing private gift support
- focusing resources selectively
- participating in the economic and cultural development of Western New York
- improving student recruitment, especially at the graduate level
- improving recruitment and retention of minority students, faculty, and professional staff
- improving undergraduate retention
- developing a new Undergraduate College within the structure of the research university
- improving the quality of student life
- increasing the number of conferences, symposia, performances, exhibitions, etc.
- building stronger bridges to citizens of the region and state

This list represents important shared goals for SUNY at Buffalo. Planning by the Theatre and Dance Department at Buffalo must be done in relationship to these overarching, university-wide goals. To plan in a vacuum and ignore the major thrust of the institution as set down by its president, provost, or trustees is simply to waste time. All planning must be done in the context of the overall environment that surrounds each department. It is likely that your institution has articulated its goals and aspirations for the coming years: your planning must reflect and build on already existing institutional goals.

As you move through the planning process you must attempt to be both visionary and realistic. It is healthy and adventuresome to dream—your planning should allow you to do so. At the same time, to hope for unlimited new resources is beyond the bounds of realistic planning. As a general guide, limitations should be considered.

A careful analysis of projected future resource expectations is a central element of successful planning. Does your institution expect major increases in resources? Should you anticipate a steady state for future resource distribution? Should you be planning for a loss of resources over the coming years? Planning should not be seen only as an exercise that is valuable if increased resources can be anticipated. Planning is probably even more valuable for institutions and department who anticipate static or shrinking resources in the future. Careful planning leads to focused resource distribution either through reallocation of existing or shrinking resources, or, if you are lucky, the targeted distribution of additional resources.

One final message: planning and budgeting are an integrated process. A good plan is both a resource analysis and a budget statement. Conversely, a good budget is a reflection of careful planning and analysis.

A dean is much more likely to allocate additional resources to a department that has a clear vision of where it wants to go and a clear rationale for the effective utilization of additional resources.

Summary

While there are many other factors that might be considered, the items discussed in this chapter should help provide general guidelines to shape your planning efforts.

The method and outcome of the planning done by the planners must take into account the unique culture, size, and complexity of each department. You should be encouraged to prepare your own documents to direct the planning efforts of your department. This chapter, then, is in all ways a starting point for the planning process you may wish to implement, and not a box into which the final product must necessarily fit.

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6

Budget and Box Office Management

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Introduction

With soaring inflation and rampant budget cuts in so many institutions of higher education, what could be more critical to theatre department chairs than the role of managing the program's finances and increasing the level of funding required to support its educational and artistic missions? Yet, this role is often misunderstood and frequently mismanaged.

The first mistake generally made by new department chairs is to assume that, as a non-profit institution of higher education, there is no need to worry about making money. Indeed many theatre faculty find the discussion of money to be abhorrent, a concern that sullies their art and their academic freedom. They are quick to complain when there is a lack of money, but slow to take on the responsibility of managing it better, or of attempting to generate additional sources of revenue. Indeed, I believe that theatre artists often band together under the leadership of an administrator in order to establish a buffer between themselves and the sordid, vulgar, practical, dollar-and-cents world.

Given this situation, what does the department chair do? The very title is passive: it implies little more than exercising the will of the faculty and managing the budgets provided by the university, the board of trustees, or the state. Some department chairs in large institutions don't even deal with budgets; they leave the job to a business manager and/or the director of the production program.

I advocate a more aggressive and active role for the theatre administrator as entrepreneur and financier. The entrepreneurial chair should organize and manage his or her department with considerable *initiative and risk*; the chair should become skilled in all aspects of financial operations.

But why, you say, should a department chair become a militant fund raiser or high stakes producer? The English word financier derives from the French *financière* which, aside from its obvious meaning, also has a culinary application. To prepare a dish *à là financière* is to garnish it with quenelles, forcemeat, sweetbreads, truffles, olives, diced coxcombs, and mushrooms. A *sauce financière* can elevate a lowly dish to a gastronomic treasure. Similarly, with responsible financial management serving as the basic recipe, a dash or two of aggressive marketing, fund raising, and good old fashioned hustling can make the difference between an adequate meal or a connoisseur's delight. By turning a profit, the chair can help provide that extra funding which may elevate an adequate theatre program to an excellent one—presuming, of course, that the right choices are made on how to spend the new revenue.

Budget Management

The chief theatre administrator wears at least two hats: academic chair and producing director. The chair balances an educational program with a costly research laboratory; however, the laboratory is capable of producing substantial income.

Most departments are given an annual budget to support their production season. While this money is "guaranteed" as an annual subsidy, it is usually inadequate, and highly inflexible as a spending source. Chairs tend to accept meekly whatever funds have been proffered by the dean, the comptroller, or the student congress, perhaps because it is so uncomfortable to ask for more money. The chairs should never settle for a status quo budget. No position is unassailable.

First, the theatre chair should reevaluate the departmental and institution-wide financial system with an eye to improving the department's fiscal situation. What are the criteria for funding allocations? Are dollar apportionments between academic programs based on FTE, student credit hour generation, or the whim of the administration? If you receive student activity fees, how is the allotment decided and what restrictions, if any, are placed upon your ability to generate ticket revenue? If you do not receive student activity fees, why not; would it be worthwhile to seek such funding? How are the various sources of money distributed? How many and what kinds of accounts do you or can your have?

The foregoing questions on internal funding are seldom asked by theatre chairs of those in authority, perhaps because it takes time, research, and energy. Nevertheless, a reappraisal is recommended. You may find that the all too familiar complaints of theatre staff regarding the complexities of buying for production—the red tape of purchase orders, petty cash vouchers, internal transaction forms, bidding policies, maximum spending level regulations, and so on—can be turned to an advantage in managing your budgets.

First of all, be certain your staff is doing its best to abide by institutional financial regulations. There is nothing more damaging to your arguments than the ability of a dean or comptroller to demonstrate departmental fiscal irresponsibility. If the theatre staff has not been bucking the system out of a misbegotten sense of independence, you can argue persuasively that theatre units do not fit neatly into the university's purchasing and accounting systems. The very regulations that hinder your operation can sometimes be utilized to demonstrate the need for exceptions to the rules. Don't say it can't be done; persistance often pays off. One strategy for success is to use the athletic program in your institution as the model. More often than not they have special arrangements governing both expenditures and income. Why not try to get similar concessions for your theatre program? And don't take the first dozen no's for an answer. If you can demonstrate more efficient methods of business management for your theatre program, than those currently in use, your perseverance should eventually bring improvement.

Sound budget management requires an internal look at your own production expenditure procedures to insure that precious dollars are well spent. Theatre artists do not automatically make good budget planners, managers, or purchasing agents. Directors and design, technical, and marketing staff members must be guided by the chair through a production season planning process that requires them to select productions, schedule rehearsals and performances, and set budgets and personnel assignments well in advance of the beginning of each production season. (Chapters 4 and 5 provide a more detailed analysis of planning and the production management process.)

Once the budgets are established, responsible management is essential. Bids and expense planning are necessary, whether required by the institution or not. Many theatre artists tend to be impulse buyers, especially if they are impulsive artists (i.e., not willing to plan artistic concepts far in advance). Buying trips and purchase orders must be arranged to take the best possible advantage of bulk buying, competitive bidding, and so on. This practice is too often ignored.

The chair must see to it that an accurate and up-to-date accounting procedure is in place in order to keep track of all production and marketing expenditures. Either the marketing director, business manager, department head, or secretary must be charged with the responsibility of recording all income and expenditures. But, why, you ask? The university provides monthly computer printouts of the accounts: won't they suffice? Not in the least! Good budget management means that you know what has been spent and what is available at any given moment. Centralized reporting systems are notoriously late in providing data to budget directors, regardless of the sophistication of the system. By the time you hear from the business office, the budget information is usually several weeks out of date and, in the meantime, the staff has been spending blithely and blindly. In addition, internal theatre books are necessary to verify the correctness of central bookkeeping. If those monthly printouts are not checked for accuracy, you are nearly guaranteed to lose hundreds of dollars annually to the slip of a finger by a data processor or a misdirected charge by a bookkeeper. Believe it: it happens all the time.

Box Office Management

One of the most important resources a theatre department chair has is the potential for earned income generated at the box office. Some theatre programs choose not to charge admission to their productions for various misguided, philanthropic reasons. For others, selling tickets smacks of commercialism. For a few, there is no incentive because their department does not get to keep and use box office income. Institutional or departmental policies should be reviewed, and perhaps changed, if you find that they inhibit your ability to enhance your revenue base.

Given that most programs do sell tickets for their productions, it is astounding how much mismanagement exists in handling such an important revenue source. In educational theatre programs everyone wants to be an *artistic director*, but very few aspire to the role of *producing director*. Yet sound business management is a must, for it can lead to enhanced academic programs. We can take commercial theatre as our model and make a profit without compromising our role within education. Indeed, our graduates will be better trained if such realities are a part of their education.

Often all that is required to improve the situation is simple re-evaluation and restructuring in two areas:

- Marketing and promotional systems: with a view toward improving your public image and publicizing productions in order to increase sales.

- Box office and ticketing systems: with a view toward making the theatre more accessible to the public.

Market and Product Identification

It is important for your college theatre program to identify and define its product (curriculum, production program, theatre, show, and performer) and its market (students, faculty, staff, and community members). By doing so, you will improve your department academically by giving direction to the educational process, and simultaneously helping to develop your public identity and audience.

As chair, you should ask the department to continually reassess its mission by asking the following questions:

- Who are we?
- Where are we and why are we there?
- Should we change direction?

- Where do we want to be?
- How do we get there?
- Are we getting there?

By answering these questions, you should find it easier to motivate and coordinate your faculty and staff around a common purpose, and to project externally a promotional campaign concomitant with your needs and goals. (See Chapter 5 for more details on planning.)

In marketing your product, you must identify your desired and potential audience.

- Whom do you wish to reach?
- What do you want to offer them?
- What do they want?
- What is their profile (geographic, economic, etc.)?
- Who else is in that market?

Having answers to these questions will allow you to merge your educational and production goals, and to zero in on your market. The people who come to your theatre, as well as those who do not, have an impression of your theatre. Their impression is composed of many elements that you can control in order to build an image that corresponds to your objectives and self-definition.

Subscription Audiences

The concept of having a subscription audience for performing arts organizations is widely and hotly debated. It is held in various states of esteem or disdain by theatre managers and pundits throughout the country. The evidence clearly indicates, however, that it is suicidal for a theatre whose goal is permanence (be it not-for-profit or educational) to operate solely by individual ticket sales rather than on a subscription basis. Season ticket sales are the lifeblood of any resident organization, including a university theatre. Subscribers put their money on the line. They back your theatre from the outset, staking their decision on your successful record of quality productions, rather than on the hype of an individual show. While a balance of intellectual and popular fare is needed in your season to insure that the patrons return year after year, the subscription audience lessens your dependence upon commercial products. Developing a subscription audience for your university theatre provides the greatest flexibility for achieving your educational goals.

If you are doing a season of plays in which the run of each production is predetermined, it means you will have to plan ahead. You must decide in a timely fashion what is going to be produced, and devise a season brochure to market it. What you gain, in addition to production planning, is a method of organizing the sale of tickets so that you have an accurate barometer of your budget and future sales.

There are various designs for subscription plans, brochures, and season tickets. Some allow the patron to create his or her own series dates, some restrict the patron to specific nights throughout the season. Generally, all subscription plans allow for an exchange if completed 48-72 hours in advance. Some offer discounts, some offer extra free tickets, some offer special bonuses; all offer special service and treatment to the regular patron subscriber. The permutations and possibilities are too numerous to list within this brief space. Further, the methods of processing and filling subscription orders vary widely depending upon the particular features of the subscription plan. For more details, I recommend two standard reference works: Danny Newman's *Subscribe Now!* and *Subscription Guidelines.*

Box Office Space and Staff

The box office is often the public's first place of contact with your organization—either in person or by telephone. It is vital to your success, therefore, that the box office be both pleasant and efficient. The *pleasant* aspect is crucial because it may be your patron's first encounter with your theatre—or any theatre for that matter. If handled badly, it may be the last. The *efficient* part of the operation relates to sound management of both the financial elements and the patron.

The box office space should be isolated from the public, but easily accessible to street parking and foot traffic. It must be capable of being secured when closed. The door must be kept closed and locked even when the box office is open. It should be well lit and present an open and friendly feeling to the public. You need an internal area large enough to house tickets, crew, equipment, and a customer window or counter. Your public selling area should be large enough to handle two salespersons and tills, one for *tonight's performance* and one for *future sales.* Such a bifurcation will greatly increase the efficiency of service to the public at peak periods of activity. Regardless of the complexity of the operation, any space open to the view of the public must be orderly and appealing to the eye. There is nothing worse for the image of your theatre than a sloppy box office and lobby.

Box office personnel must be carefully schooled in the niceties of dealing with the public, as well as in the specifics of working the operation. Indeed, students and volunteers are fully capable of behaving as professionally as full-time, paid staff. The following **General Rules for Box Office Staff** are recommended to all:

> Box office personnel are, in most cases, the only members of the production team that the public will meet directly. Their job, in addition to selling tickets, is to maintain favorable public relations. The attitude of the patron towards your theatre and its productions will often depend on the courtesy and professionalism of the staff. The staff should know what they are selling: they should familiarize themselves with the plays and the season so they can answer questions

intelligently. Good news about an efficiently handled ticket problem or sale travels fast. Bad news about an uncooperative attitude or rudeness while dealing with a customer gets around just as quickly. In the theatre, particularly for front-of-house activities, the customer is always right. Make every attempt to satisfy a patron, even if he or she has ignored or misunderstood box office policies. If the staff member has made an error, make sure it is corrected immediately, with apologies to the customer for the inconvenience.

The staff should not smoke, eat, drink, or use electronic sound equipment (radios, tapes, etc.) in the box office. All personnel should dress appropriately (i.e., in clean and neat attire suitable for meeting and favorably impressing a conservative audience). That doesn't mean suits and dresses; it does mean no faddish outfits. Staff members should not sit on the box office counter or allow others to do so; nor should they socialize with friends in front of the box office; nor should they use the phone for personal calls. While many of these rules appear to be obvious, most of you are dealing with student workers who need to be schooled in such practices.

A difficulty facing student and volunteer box office staff is that of handling pressure exerted by faculty and friends. This problem can be relieved to some degree by enforcing the standard practice of never allowing anyone inside the box office except the manager, staff, house manager, and producing director (or department chair). Let everyone in your program know that the staff cannot and will not make special arrangements or concessions on reservations for faculty, students, or friends; box office information (e.g., house count, financial status, seating arrangements) will not be released to any individuals including production cast and crew members, theatre faculty and students, or, even, the play's director. The staff should not discuss box office business with customers or with one another when customers are present. When asked by anyone how things are going, the standard response is always: "Just fine!"

Patrons put forth a lot of pressure too, especially when demanding information or making seat selections. The staff should tell the customer the general areas where seating is available by checking the actual seating chart for the production date and referring to a blank seating chart posted for customer reference. Never show the working seating plan with its X'd-out, sold seats; and avoid letting the patron choose specific seat assignments. Such practices produce nothing but long lines and dissatisfied customers. In all such transactions, however, the staff must be courteous and pleasant.

Tickets

Generally, your theatre (house) will always have the same seating capacity and configuration. Because of this unchanging feature, tickets may be ordered for a season of plays as easily as for one production at a time, resulting in a savings for bulk orders. Ordering a complete set of tickets is absolutely necessary if you have a subscription series.

In numbering your house (i.e., assigning designations to specific seats and rows) your purpose is to move the maximum number of people from the front door through the lobby to their seats as easily and quickly as possible. Rows generally are designated by letters (A, B, C, etc; AA, BB, etc.—but never use I or O since they can be easily misread by a patron or usher as numbers) and seats by numbers. *House Right* seats (from the view of the audience looking at the stage) are generally given even numbers (2, 4, 6) and *House Left* given odd (1, 3, 5) *if* there is a clear dividing line or a center section. In the center section, the seat numbers are in the hundreds (101, 102, 103, etc.) If there are no sections and the house is continental seating with an aisle on each side, number consecutively from left to right. If there are multiple sections divided by several aisles, as in thrust stage arrangements, give each section discreet seat numbers in the hundreds commencing from left to right (i.e. the farthest section house left numbered 101 and up, the next section 201 and up, and so on). In the final analysis, you should number your house in any logical method that works for your box office and house staff. If your present system does not work, invest the money necessary to renumber. In the long term you and the patrons will be happier.

Unless your box office is completely computerized and capable of generating hard ticket stock on the spot (of which more will be said later), be clear in determining what you want when ordering tickets from the printer. How the tickets look is less important than content. Completely computerized tickets are less attractive than those that are totally printed or mostly printed, with row and seat numbers added by computer. Doubtless, the look of the ticket should reflect the image of the theatre to some degree, but cost should also be considered. Color coding the tickets is essential in order to separate them visually. If you have a house with scaled pricing (i.e., different prices for different sections) color coding by price is a quick reference for the usher. If your tickets are all the same price, except for the discounts given faculty, students, etc., then color code by day of performance.

More important than how a ticket looks is the amount of information that must be squeezed onto a ticket in order to assist the patrons, box office staff, and ushers. The most common theatre ticket size is 1-1/2" x 3-1/2", although longer versions are generally handy when audit stubs requiring code punches are utilized. For convenience, however, the patron should be able to slip the tickets into a wallet or purse.

A ticket is generally divided into two or three parts. The three-part version has an *audit stub*, torn off when the ticket is sold, and kept in the box office as a receipt and financial record of the transaction.

Since it records the name of the play, date of performance, seat location, and price (or punch codes for variably priced tickets, to be explained later), it is an invaluable management tool, especially when working with student and volunteer staffs. The remaining patron ticket is in two parts: the *stub end* (the short end with seat location, performance date, and time) that the patron retains after his or her ticket has been torn at the door, which the usher uses to locate the appropriate seat; and the *house stub* or *gate end* (the larger portion of the ticket with the name of the production, location, date, time, etc.) which the ticket taker deposits in the ticket box. The gate end can be code punched to match the audit stub, thereby indicating demographic and price information (e.g., Adult @ $6.50 indicated by punching the letter A); or it can be stamped on the back for a record of a *discounted* transaction (senior citizen, youth, group rates, complimentary, etc.) The house stubs are counted after each performance and a record of actual attendance maintained.

Although a number of major institutions of higher education have large theatre facilities with scaled houses, most colleges have more modest spaces: these programs utilize a single ticket printed with the full price, or one that is generic with no price indicated. In both instances, the discounted special categories are indicated by paper punching or rubber stamping the ticket. The punch method is simple. Set up a series of letters (A through E, for example) on the audit stub and house stub. When punched these will indicate demographic information and related admission price for the record: A = General Admission/Adult @ $6; B = Student/Senior Citizen/Youth @ $4; C = Complimentary; D & A punched = Season Ticket/Adult; D & B = Season Ticket for Student, Senior Citizen, & Youth; E & A = Group Sales for Adults; E & B = Group Sales for Senior Citizens; and so on. (See the appendix for a sample.) The alternative method is to stamp the backs of the two stubs with the discount and price information. The former is neater and more dependable as a working method since the generic ticket has no validity without being punched.

When your tickets arrive sealed from the printer they should be broken and counted in. *Tickets must be treated as a form of money and should be handled with as much respect and security as the currency with which you deal in the selling of the tickets.* This is the time to discover double runs, shortages, or errors—not when you are in the process of selling them. Once you accept the tickets as accurate and complete, designate your *house seats*. These are locations physically set aside for emergency use or special requirements. Only the chief theatre administrator or the box office manager may release these tickets. The number and location depend solely upon your needs and the configuration of the theatre.

Ticket handling is critical. It is best to have your tickets racked by performance by row, either horizontally in drawers or vertically, the latter being most common. If you don't have built in racks, you can purchase very durable, portable cardboard ones at economical prices. The advantage to sorting the tickets and pulling them from racks during sales periods is obvious when you consider that the alternative is bundling them with rubber bands. The possibility for error is greatly lessened. A word of caution—always place your racks out of reach of the customer window or counter and preferably out of direct or easy view. Theft is prevented and, if the customer cannot read the tickets in the rack, you will avoid seating selection hassles.

Reservations

Ticket reservations by mail and telephone are critical to a successful theatre box office operation for they will make the theatre more easily accessible to the public. Mail orders should be accompanied by full payment of all tickets ordered. Telephone reservations should be secured by credit card payments as well, and ideally should be available 24-hours a day via telephone answering machine, when closed. If you do not have the ability to accept credit card payments, special policies must be established governing unpaid reservations, and clearly communicated to the public. Set a limited time period for holding unpaid reservations, say 48 hours (counting box office business days only). If they are not claimed within that period, the reservations should be cancelled and the tickets released for general sale. Unpaid reservations made less than 48 hours in advance of a performance should be held until one-half hour before curtain time on the day of performance, and then released if not claimed. Season subscribers and other paid reservation holders should be encouraged to pick up their tickets fifteen minutes before curtain time on the day of performance. They should also be trained to release paid tickets for resale when they are not going to attend, making a tax deduction available to them and additional seating available to you.

Handling reservations is rather straightforward. Some form of reservation envelope is required to hold the tickets. A standard, plain white #6-3/4 envelope will do nicely since it will hold tickets, 3"x 5" cards (a good manual method of recording and handling season subscriber information), and any special notes. The front of the envelope should be used to record the necessary reservation information (name, address, telephone number, play title, day, date, the various ticket prices and categories set up in the form of an order blank, the date of the reservation, and a place to initial the name of the person taking the reservation, and another for the clerk finalizing the sale when the tickets are paid for) which can be imprinted or stamped with a custom-made rubber stamp. The process of filling reservation orders must be fixed and carefully followed by all staff. A simple approach is as follows: (1) fill out the reservation envelope *completely*; (2) pull tickets and X-out locations on the seating chart; (3) place tickets in the envelope and initial "Reservation Handled by______"; (4) Season subscription and season complimentary ticket record cards (if applicable) should be pulled and placed in the envelope with the tickets; (5) color code 48-hour unpaid reservations with clips or a broad ink stripe along one edge so they can be pulled easily if not claimed; and (7) file the envelope in a special reservation file in alphabetical order for the appropriate performance date.

Direct Sales

Whenever a ticket leaves the box office, some form of payment must have been made, either with cash, check, credit card, or with whatever system is established to record that a season subscriber or season complimentary ticket holder has taken possession of tickets. Tickets must be punched or stamped in the appropriate places on the audit and house stubs (if this is the method utilized for discounting tickets) and/or carefully checked to insure that they are the correct price range and location. The audit stub must be removed and kept in the box office to account for the sale during the daily and final audits. The remaining portion of the ticket is given to the customer. If the transaction involved a reservation, the reservation envelope is retained and the sales person indicated by initialing the "Sale Handled by____" spot on the envelope. Reservation envelopes, subscriber, and complimentary ticket records are all necessary for the audit and must not be filed until after the daily audit has been completed. In case a problem occurs, reservation envelopes should be retained until the production closes, then they may be discarded. (Before doing so, however, be sure to check them against your mailing list and add those not already included.)

Some final words on methods of payment and handling cash. When accepting checks they should be for the exact amount of the sale only; and must include an ID number (for students and staff), local address, and telephone number. Always take cash; however, make it policy to never make change except for cash sale of tickets. Otherwise, you might run out of badly needed coins and small bills, and increase the likelihood of making errors.

Refunds and Exchanges

It is standard ticketing policy that all sales are final. No exchanges or refunds can be made once a ticket has been processed and taken from the box office. This policy should be stated clearly for the public, and tickets should always bear the statement: "No Refund! No Exchange!". Adhere rigorously to this principle for individual ticket sales; however, some flexibility is probably required for your season subscribers as a matter of practical politics. It is difficult to find the balance between such sound fiscal management and keeping your patrons happy. Common sense and an educational program can combine to *train* your audience to your requirements. If and when exchanges are allowed and made for season ticket holders, a clear method of recording the exchange is requisite, and a form of substitute ticket is advisable.

Sell-Outs

In the happy event of a *sold out* performance or two, special care must be taken by the box office staff in dealing with the public. Remember, the customer will be disappointed that he or she cannot get tickets for the particular date they wanted. The staff should be firm and forthright in their efforts to sell tickets to available performances by suggesting that the patron attend at another time. Help them make the decision! If the customer can only attend a sold out performance, record the request for tickets on a *waiting list* for that performance date. When tickets become available through cancellations or returns (or release of selected house seats), a staff member can fill the request and notify the patron.

If all else fails, suggest that the patron come to the theatre to line up before the performance for cancelled reservations and/or *Standing Room Only (SRO)* tickets. Unpaid reservations and SROs should go on sale thirty minutes before curtain. A waiting list for these seats should be maintained commencing one hour before curtain, and sales made in the order of such listings. This approach lowers the tension level among people waiting to get tickets, because they know that once they have signed up they will have their turn if tickets become available.

Remember, if you resell a seat released by a patron, some form of a dummy or replacement ticket or resale form is necessary for purposes of auditing the financial transaction and communicating the seating assignment to the house staff.

A word of caution is in order. Rumors of a sell-out can be disastrous! Never tell a patron a performance is sold out unless it is a *fact!* Never release box office information to patrons unless that information relates to the performance they want to attend, and only then if the information relates directly to a ticket purchase. Why? A casual comment that a performance is *almost* sold out, can mushroom into rumors that the entire run is. If customers think it is going to be difficult to get a ticket, they often don't even try. This is one of the reasons box office data is never shared with other members of the production team, even the director of the production. If you are to maximize your sales, the management of box office information is crucial.

Group Sales

If season tickets are your first area of concern, and single sales your second, group sales is a third important priority. This sales device reaches out to the various social and service clubs, religious groups, and education institutions in your community and can maximize your sales in large blocks of tickets on particularly slow nights. The discount given can be on a sliding scale (e.g., 20-35 tickets, 10% off; 35-50, 15% off; and so on), or it can be a flat fee for the entire house. Remember, the discount is given because the amount of processing is greatly reduced when you work with blocks of tickets. It is important that you work with a single order and contact for an organization, and never in quantities of less than twenty tickets.

Each arrangement should be clearly stated in writing, either with a letter of agreement or, if you have enough volume, a standardized group sales contract. Always require an early payment due date and a single payment to guarantee that the tickets are actually sold. When ordered, tickets should be pulled and set aside. Upon receipt of payment, the group tickets should be recorded before being released to the organization. You want to have an inventory of the group's seating locations.

A single member of the box office staff should always handle all group sales. This will insure uniformity in dealing with organizations, and correctness in making and recording what are otherwise unusual transactions. When a telephone request for a group order comes into the box office, the staff member should take all the necessary information (including the name of the group, the sponsor or organizer or contact person, phone number, and the number of seats desired) and inform the patron that the box office manager (or whomever) will call back with specifics within twenty-four hours. Set the hook from the outset; make it easy for the group!

Lost Tickets

Inevitably some patron will come to the window and say that he or she has forgotten or lost his or her ticket. If it is a season ticket holder, the subscription record will have the seat location on file and you can write up a replacement ticket. (It is often wise to order twenty or more extra tickets for each performance with the seat location [section, row, number] left blank. These can be used as replacement tickets and the seating information filled in by hand). For single admission purchases, if a reservation had been made, you can search the processed and saved reservation envelopes to find the seat locations. If a patron needs a replacement and it cannot be verified, but he or she can remember the exact location, write up a replacement ticket—but remind the patron he or she will have to give up the seat if the real ticket shows up.

Curtain Time

The period of sales just before curtain time can be very hectic. Be sure to set up for the most efficient operation at least two to three hours before by checking the *performance rack* (i.e., unsold tickets for that evening's production) to insure that all tickets are for that night and that the X'd-out seating chart is correct. At this time you can make your decisions about dressing the house (i.e., spreading the seating to make it appear there is a larger audience, which is important psychologically to performer and audience member). Also, check all reservation envelopes to insure that the information and tickets are correct. Sort paid and unpaid reservations into different files and flag the latter with some form of colored marking that will glare at you when the envelope is pulled. This will speed the operation of disbursing paid tickets, and insure that money is collected for the unpaid. Remember, also, that you will be releasing unpaid reservations to the public thirty minutes before the curtain, so you will have them immediately at hand and ready. A word to the wise is in order! When you have plenty of available seats for a given performance, don't bother releasing your unpaids right away. As long as you have good seats to sell, use them. Then if a patron arrives five or ten minutes late you may still have his or her reservation. Be cautious in this matter, however, because you do not want your audience to believe that your deadlines can be ignored. Make sure they understand they were lucky; the tickets were just about to be sold to someone else.

Box Office Records and Audits

Although this is the least attractive part of good box office management to most people, regularly maintained records and audits of tickets and money will insure a smooth operation, protect against money or ticket loss and theft, and provide the database for reporting results that can stand up under the institutional audit. This requires absolute accountability of all transactions by the box office staff and will help cut back on pilfering. Such record keeping is not always popular with the production staff, however. Some theatre programs allow their box office till to become a petty cash fund. In these instances, it is not uncommon for a faculty designer or technical director to waltz into the box office, pick up $100 cash, and go out to make a purchase. Unbelievable, you say? I used to think so until I saw it happen.

There are many different approaches to keeping audit and income records; some are suggested here. The primary task is to record the flow and exchange of money and tickets (another form of money) so that it all comes out even, and is capable of being audited. Good box office forms tally themselves as the information is filled in, either vertically or horizontally—or in the case of final reports, vertical and horizontal calculations will come to a summary set of figures at the bottom right of the form. Furthermore, the various record and report forms used in a box office system must be mutually supportive. Each should lead naturally and logically to the next; they should dovetail to form a complete picture. (Examples of forms referred to in the ensuing commentary will be found in the chapter appendix and in the literature suggested for further study and reference).

From the moment you check in your ticket stock, the process has begun. At the end of the season, stock that has been sold should have been replaced by money. This doesn't mean that everything always balances. As a matter of fact, if the box office reports always balance you know they are being jerry-built and made to balance. Accurate records will register discrepancies when they occur (as they sometimes do since the staff is human and capable of making errors), reveal flaws in the system if patterns repeat themselves, and indicate which staff members are not cautious in their transactions.

Sales Shift Record

Beginning with the smallest unit of a day's operation in the box office, the **Sales Shift Record** is an important tool that involves each individual salesperson in the management process. For each day, you set up whatever number of tills or cash registers you decide upon. Two is the norm for an average operation. Those tills begin with an opening balance of cash, say $50, for making change. By the close of a sales shift, the cash count has grown as tickets have been sold, and a pile of audit stubs has accumulated to verify the transactions. Throughout the day, the clerks managing each till change. At the beginning of each sales shift, the outgoing clerk counts the cash in the till, records the number and kind of audit stubs, multiplies the audit stub numbers by the appropriate ticket dollar amounts to find total sales for the shift. Then, when total sales are subtracted from total cash (minus the $50 opening amount for change), the balance should be zero. If the tally doesn't balance, a recount is undertaken. If it still doesn't balance, it is the responsibility of the sales clerk to try to figure out why the discrepancy occurred, and to note the explanation on the form. This is an important educational process because it forces the staff to reevaluate the sales process and discover what probably went wrong. It helps them avoid making the same error again.

The incoming clerk recounts the cash and audit stubs to verify the count for that till. Both individuals then initial approval on the sales record. The outgoing clerk transfers all money and stubs collected during his or her shift to the box office manager (or they are sealed in an envelope and set aside in the safe or other secure location). The new salesperson then begins his or her shift with nothing in the till but $50 in change. At the end of the business day, then, the box office manager has a series of records that trace the flow of activity by time periods and by individual personnel. This database can help reshape the sales process or indicate which staff need additional training, if recurring problems are indicated. Peak sales periods also become evident, which helps in staffing the box office for future productions.

Day Sales Tally

At the end of each box office selling day, the manager completes a **Day Sales Tally**. In its simplest form it records the number and kind of season subscriptions and individual tickets sold during the day by counting the audit stubs and figuring the amount of income that should have been taken in for those sales. Then, the actual money (cash, checks, credit card slips, etc.) is counted and the amount of change in the tills at the beginning of the day subtracted to obtain the net income. When the net income is subtracted from the ticket totals, the balance should be zero. In other words, audit stub calculations should equal the actual cash on hand. If it does not balance, an analysis is made and an explanation of the discrepancy is noted on the form.

Receipts Deposit Record

The frequency of deposits depends solely upon the amount of money accumulated in a given period and the security of the box office. Receipts (money) should never be left overnight unless there is a safe or some form of secure storage space, and they should never be left over a weekend when the box office is not open. Since these funds must be deposited in campus business offices, the luxury of dropping them in a night deposit at a bank is not available. Work with your business office and campus police to devise the best form of security and transfer. As a rule, never carry money to or from the business office without a campus security escort. A money bag is easy pickings for a fast snatch.

The **Receipts Deposit Record** includes the name of the production, the deposit number, the sales days (e.g., sale days #1-5, or the specific dates), and the date of the deposit. It virtually duplicates the counts and calculations of audit stubs and actual income that are a part of each **Day Sales Tally**. Indeed, if the deposit is for five sale days, the five tallies from those days form the basis of the summary deposit report. Once again, the balance is zero or, if not, the discrepancy and explanation are noted.

Daily Stub Audit

A valuable summary report is the **Daily Stub Audit**. It extrapolates the audit stub counts from each **Day Sales Tally** to produce a single and isolated demographic synopsis of sales on a day by day basis without regard to income. Its values are many, but above all it provides an overview of production sales at a glance; totaling sales by ticket category, by sales day, and for the total production, as well as noting the total capacity, sales, and deadwood (unsold tickets), and the percentage of capacity sold. It also serves as a cross reference and cross check between the many **Day Sales Tally** reports and the final financial **Box Office Statement.**

Box Office Statement

Perhaps the most well known and popular box office report is that which summarizes total actual income (not audit stubs) for each performance date (not sales day). For each performance, the number of tickets sold is registered for each sale category, totaled, and cross-referenced with the deadwood and the total receipts taken in. Sales percentages are calculated for each performance and for each ticket/income category, as well as for the total run. Once again, everything should balance, or the discrepancy in income is noted with comments.

While all of the preceding forms and audits are invaluable internal tools in the management process, this final **Box Office Statement** is what the producing and/or artistic director and/or department chair want to see. At a glance, it tells you how many people bought tickets to the production, what the demographic configuration was (and the income generated by each group), the income for a given performance night, and so on—in actual numbers, dollars, and percentages. When this same report is generated as a season summary for all productions, it tells you where the production program has been and provides data for projecting sales (and play selections) for the future.

House Attendance Report

A summary record often ignored in educational theatre is the **House Attendance Report**. It is a count by the house manager of the house stubs collected at the door as the patrons enter. It tells you the total number of people who actually attended the play on a performance by performance basis, breaking out the count into demographic categories with attendance percentages as well as the number of empty seats. This is very useful information, especially when analyzing the attendance patterns of your season subscribers and single ticket buyers. In conjunction with the final **Box Office Statement**, it is a powerful tool for analysis and planning.

Computerized Box Office and Ticket Operations

If you have the option to partially or totally computerize your box office operation, do so. A simple PC with two disk drives and 640K RAM offers a powerful tool in automating your database management and reporting functions. Off-the-shelf software, such as *dBASE IV*, provide adequate programming ability to allow you to design specifically what you want for your operation. You can even manage it with an integrated package such as *FRAMEWORK II*, though the capacity is more limited. Because both packages are manufactured by the same firm, Ashton-Tate, they give you database, spreadsheet, word processing, and other functions that can be utilized not only for your box office, but for fund raising, student recruitment, and marketing.

There are many software programs already designed to manage your box office and fund raising activities—ones that will generate a hard copy ticket at the time of sale, as well as manage your seating charts and all reporting functions. Although there are many programs available, few of them are very good. The inexpensive ones are generally not worth the money; you would be better off developing your own system with a good database and file manager.

A sophisticated software program has the advantage of being fully integrated. When you sell a ticket, for example, the data is automatically entered and distributed throughout all of the databases. Seats are automatically X'd out, sales tallies made, stubs counted, and so on. Computer power is substituted for many hours of manual labor. Power requires power, however: more elaborate computer hardware with greater speed (80286 or 80386 co-processors), far greater storage (at least 40-44 MB, preferably 75 MB, ideally 100MB or more), and a high speed printer are needed. It all depends on the software and the size and elaborateness of your theatre operation. The best in the marketplace is *PROLOGUE*, which performs an incredible array of functions specifically designed for on-line seat selection, computer ticketing, and marketing for live events (theatre, music, sports) with both single and multiple box office locations, as well as single or season events. Its strength lies in the fact that each system is custom designed to suit the needs of a particular operation, rather than requiring your theatre to fit its operation into a prescribed format. A strong competitor is *ArtSoft*. What they have in common is flexibility and high price tags. But, if you can afford one of these top-of-the-line programs, they are the best way to go.

Conclusion

Although a number of methods of budget and box office management have been suggested, they are by no means the only ones possible. Fiscal management can be a creative process; the time you take to develop your (or your staff's) skills in this regard will pay tremendous dividends in the long run. You must also develop a sound promotion plan for your theatre program and good public relations within the university and throughout the local community.

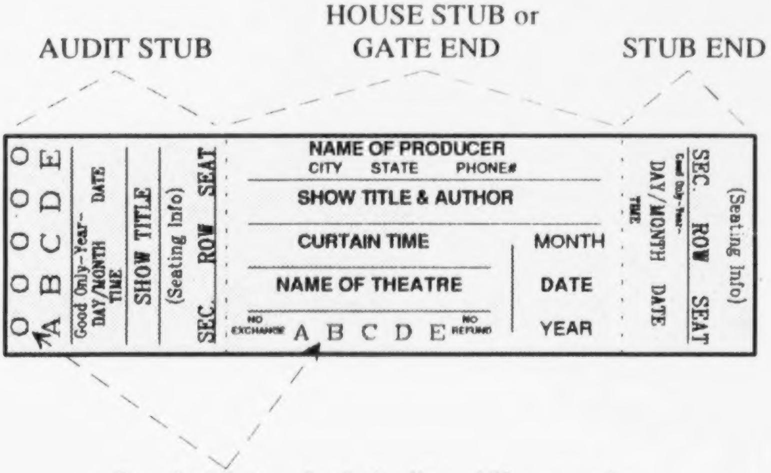
Remember, the theatre administrator is a producer as well as a teacher, a fund raiser as well as an academic head. The watchword is *hustle*—it could pay off in dollars and cents, and could provide the additional funds needed to develop excellence in your academic programs.

APPENDIX

TICKETS

PUNCH CODES

A = General Admission/Adult
B = Student/Senior Citizen/Youth
C = Complimentary
DA = Season Ticket-Adult
DB = Season Ticket-Student/Senior Citizen/Youth
EA = Group Sales-Adult
EB = Group Sales-Students/Senior Citizens/Youths


AUDIT STUB
HOUSE STUB or GATE END
STUB END
O O O O O
A B C D E
Good Only-Year-DAY/MONTH DATE TIME
SHOW TITLE
(Seating Info)
SEC. ROW SEAT
NAME OF PRODUCER
CITY STATE PHONE#
SHOW TITLE & AUTHOR
CURTAIN TIME
NAME OF THEATRE
NO EXCHANGE A B C D E NO REFUND
MONTH
DATE
YEAR
Good Only-Year-DAY/MONTH DATE TIME
SEC. ROW SEAT
(Seating Info)

Punch ticket on both Audit and House stubs.

University Theater Box Office

SALES SHIFT RECORD

Name ____________________ Till Number ____________________ Production ____________________

Date ____________________ Shift Time ____________________ Opening Amount ____________________

	General A	St/Sr.Cit/Yo B	Season D		Group E		Comp C	SRO	Season				
									General		St/Sr.Cit/Yo		
	@ $	@ $	DA	DB	EA @ $	EB @ $		@ $	A @ $	A @ $	B @ $	B @ $	TOTAL SALES
Number of Tickets													
Number of Punches													
$ Amount	$	$			$	$			$	$	$	$	$

Cash Count

$ 50.00 __________
$ 20.00 __________
$ 10.00 __________
$ 5.00 __________
$ 1.00 __________
$ .50 __________
$ .25 __________
$ .10 __________
$ .05 __________
$ .01 __________
$__________ **Subtotal**
Checks $ __________
Charges $ __________
$__________ **Total Closing**

Sales Shift Closing

Total Closing $ __________
Total Sales - $ __________
Subtotal $ __________

Opening - $ __________
Balance $ __________

Discrepancy $ __________

Balance should be 0.
If there is a discrepancy, explain:

Shift Closing Verification

Person Closing Shift

____

Person Assuming Next Shift

____

(Please Initial Approval Above)

University Theatre Box Office

DAY SALES TALLY

Day # ____________

Date of Sales ____________ Production ____________

TICKETS	**INCOME**
____ **General Admission @ $** ____ **= $** ____	**$ 50.00** ____
TICKETS	**INCOME**
____ **General Admission @ $** ____ **= $** ____	**$ 50.00** ____
____ **Students/Sr.Cit/Yo @ $** ____ **= $** ____	**$ 20.00** ____
____ **Group A @ $** ____ **= $** ____	**$ 10.00** ____
____ **Group B @ $** ____ **= $** ____	**$ 5.00** ____
____ **SRO @ $** ____ **= $** ____	**$ 2.00** ____
	$ 1.00 ____
	$ .50 ____
	$ .25 ____
____ **TOTAL SOLD TOTAL $** ____	**$ .10** ____
	$ .05 ____
	$ .01 ____
____ **General Season Admission**	**SUBTOTAL $** ____
____ **Student/Sr.Cit/Yo Season Admission**	**Checks $** ____
____ **TOTAL SEASON EXCHANGE**	**Charges $** ____
	GROSS TOTAL $ ____
____ **TOTAL COMPLIMENTARY**	**Change $-** ____
____ **TOTAL TICKETS/ADMISSIONS**	**NET INCOME $** ____

SEASON SUBSCRIPTION SALES

____ **General Public - New @ $** ____ **= $** ____

____ **General Public - Renewal @ $** ____ **= $** ____

____ **Student/Sr.Cit/Yo - New @ $** ____ **= $** ____

____ **Student/Sr.Cit/Yo - Renewal @ $** ____ **= $** ____

____ **TOTAL SUBSCRIPTIONS TOTAL = $** ____

$ ____ **Total Paid Tickets**	**IF the Balance is not Zero, a discrepancy has occurred.**
$ ____ **Total Season Subscriptions**	
$ ____ **Subtotal**	**EXPLAIN:**
-$ ____ **Net Income**	
$ ____ **Balance**	

University Theatre Box Office

RECEIPTS DEPOSIT RECORD

Production ____________________

Deposit # ________ for Days # ________ Date of Deposit ________

TICKETS **INCOME**

____General Admission @ $____ = $____** **$ 50.00 ____

TICKETS **INCOME**

____General Admission @ $____ = $____
____Students/Sr.Cit/Yo @ $____ = $____
____Group A @ $____ = $____
____Group B @ $____ = $____
____SRO @ $____ = $____

____TOTAL SOLD TOTAL $____

$ 50.00 ____
$ 20.00 ____
$ 10.00 ____
$ 5.00 ____
$ 2.00 ____
$ 1.00 ____
$ .50 ____
$ .25 ____
$ .10 ____
$ .05 ____
$ .01 ____

SUBTOTAL $____
Checks $____
Charges $____
GROSS TOTAL $____
Change $-____

NET INCOME $____

SEASON SUBSCRIPTION SALES

____General Public - New @ $____ = $____
____General Public - Renewal @ $____ = $____
____Student/Sr.Cit/Yo - New @ $____ = $____
____Student/Sr.Cit/Yo - Renewal @ $____ = $____
____TOTAL SUBSCRIPTIONS TOTAL = $____

$____Total Paid Tickets
$____Total Season Subscriptions
$____Subtotal
-$____Net Income
$____ Balance

IF the Balance is not Zero,
a discrepancy has occurred.
EXPLAIN:

University Theatre Box Office

DAILY STUB AUDIT

Production ______________________ Performance Date(s) ______________________

Day #	Sales Date	General @ $	St/SrCit/Yo	Season		Group		Comp	SRO @ $	TOTAL
				DA	DB	EA	EB			
TOTAL										

Total Capacity ____________ Total Deadwood ______________ Total Sold ____________ % Capacity Sold ____________

University Theatre Box Office

HOUSE ATTENDANCE REPORT

Production ______________________ Performance Date(s) ______________________

Performance Date	General A	St/SrCit/Yo B	Season		Group		Comps C	SRO	Total Attendance	Empty Seats	Capacity	Percent Attendance	Weather	Competing Events
			DA	DB	EA	EB								
Total Tickets														
Percent														

COMMENTS:

University Theatre Box Office

STATEMENT

Production ______________________________ Performance Date(s) ______________________________

Performance Date	General @ $	St/SrCit/Yo @ $	Season		Group		Comps	SRO @ $	Total Tickets	Total Receipts	Deadwood	Capacity	% of Capacity
			DA	DB	EA @ $	EB @ $							
Total Tickets													
%									= 100%			100%	
Total Receipts	$	$			$	$		$	100% =	$			
										$	**Discrepancy**		
										$	**NET INCOME**		

COMMENTS:

SUGGESTED READINGS

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